

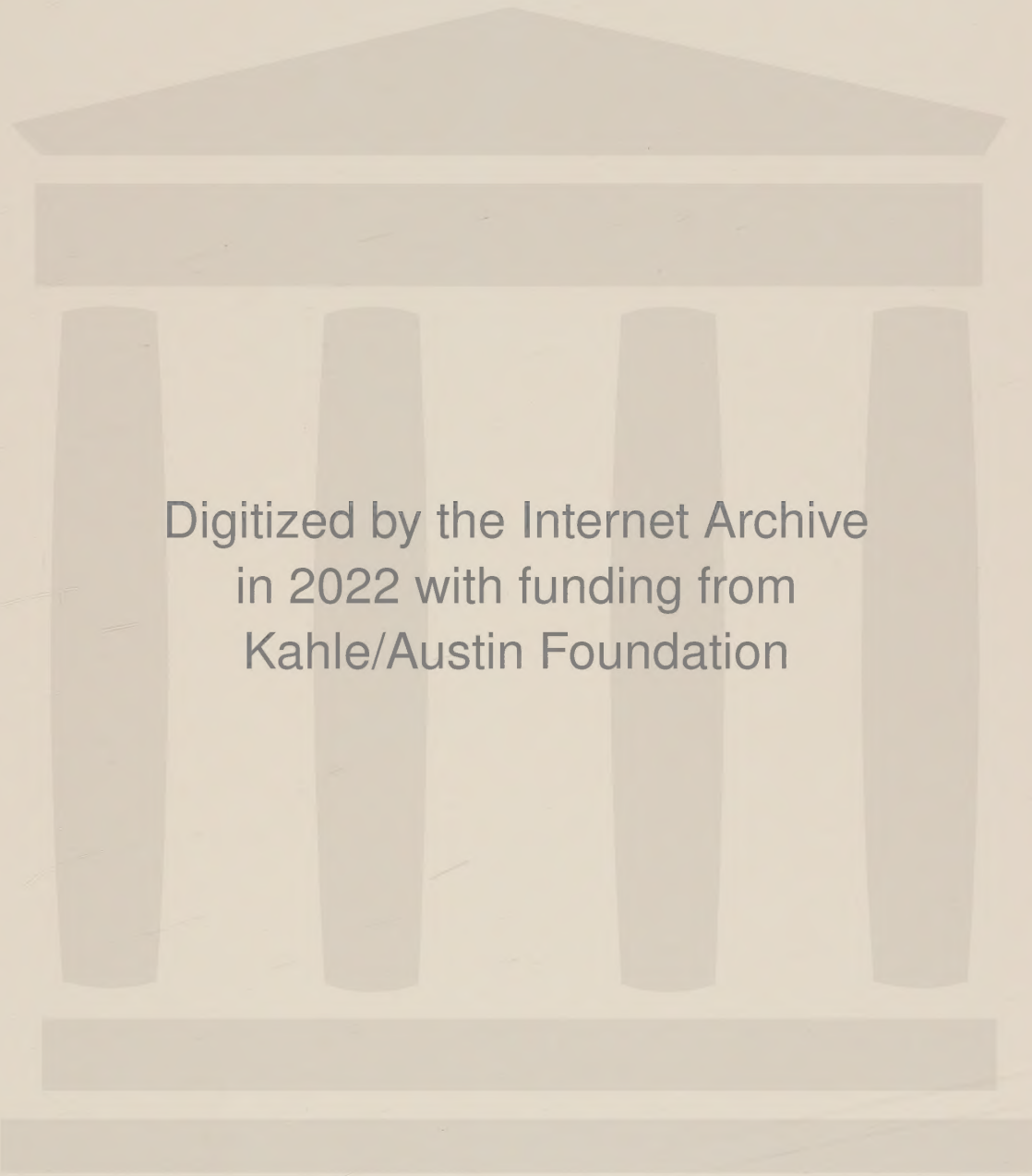


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BRONZES
OTHER METALWORK
AND SCULPTURE

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*To the Scholars
whose writings have contributed greatly
to the study and identification of
Bronzes of the Renaissance,
this Catalogue is
dedicated*



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Frontispiece. JUPITER. Bronze. By Benvenuto Cellini. Original marble base.
(See Figures 55, 56)

H. $18\frac{3}{4}$ in.

Italian artist working in France (Fontainebleau), c.1560

BRONZES
OTHER
METALWORK AND SCULPTURE
IN THE
IRWIN UNTERMYER
COLLECTION
INTRODUCTION BY
YVONNE HACKENBROCH



NEW YORK
THE METROPOLITAN MUSEUM OF ART

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LIBRARY
MURRAY STATE UNIVERSITY

FOREWORD

This Catalogue contains illustrations of metalwork and sculpture in the collection (not including silver), acquired during a period of many years. It includes *dinanderie*, ironwork, stained glass, and, in particular, small bronze figures, together with other objects made of bronze. The illustrations of these small bronzes and the comments which relate to them constitute perhaps the most significant portion of the present Catalogue.

The study of small bronzes is, in many respects, shrouded in uncertainty. Attributions to a particular master by distinguished authorities, for long years unchallenged, have later been controverted and sometimes overthrown by scholars of equal authority. Even the country of origin is frequently obscure so that differences of opinion may exist as to whether a bronze is Flemish, French, German or Italian. The period of production may provoke wide differences of opinion for the artist may have been progressive in the character of his work or may have worked in the tradition of an earlier style. For these reasons this Catalogue includes a few objects—a very few indeed, it is believed—concerning which differences of opinion might exist. These have been included in the hope that further scientific research and investigation may, in the course of time, render more evident conditions which now are doubtful or obscure.

Notwithstanding these difficulties, the study of small bronzes has engaged the attention of some of the leading scholars of our time. That fascination is easy to understand for in the perfection of the modeling, in the mellow beauty of the material, and at times in the loftiness of the conception, such small bronzes

have seldom been surpassed in other departments of the arts. Larger bronze figures have sometimes been characterized as more “important” but it would not seem, for that reason, that they are more to be admired unless we measure artistic achievement by the standard of size. Many of the foremost masters of the Renaissance did not disdain to create bronzes of small size and many of large size were first conceived in small models cast in bronze.

It is for these reasons that, we believe, these creations of the bronze makers’ art and the related subject of *dinanderie* merit the devoted study of the art lover and the art historian.

New York, 1962

IRWIN UNTERMYER

INTRODUCTION

BRONZES

OTHER METALWORK AND SCULPTURE OF ITALY

Bronze is among the loveliest and most enduring materials in the hands of a sculptor. Rivalled only by marble, it is eminently suited to the expression of physical beauty, energy and even pathos.

Italian bronze statuettes of the Early Renaissance illustrate the continuity of classical tradition on Italian soil. Inspired by ancient statuary, they present the fully revealed human form in all its splendor. In the North, not naturally predisposed to represent the human form without function, nor to conceive it in the nude, the acceptance of these canons of beauty was more hesitant and transitory. The character and beauty of German and other Northern bronze statuettes depend upon the harmony of form and movement, frequently expressed in flowing draperies.

During the Middle Ages, when art was placed at the service of the Church, the presence of ancient monuments recalled the glory that was Rome, and the enjoyment of life through freedom of the senses under pagan rule. Ancient art then served as model and guide to beauty but was rarely copied. All the more astonishing is the bronze group of Hercules and the Nemean Lion (figs. 2, 3),

Note. In order to distinguish the illustrations in the Introduction from the illustrations in the body of this Catalogue we have prefixed the letters "In." to the figures in the Introduction.

an isolated example of classical revival in the Middle Ages. Devoid of any functional purpose, and free of overtones in favor of Christian symbolism, the group demonstrates the intellectual interest which classical Antiquity evoked in isolated figures of medieval history. Charlemagne was the prototype. But one is also reminded of Bishop Bernward of Hildesheim who, upon his return from Rome in 1001, founded the greatest center of bronze casting in Germany, and again of Henry of Blois, Bishop of Winchester, who, when visiting Rome in 1151, bought so many statues and works of art to be transported to Winchester, that he was ridiculed as "buying idols in the Curia". Our bronze may have been suggested in any region by an ancient bronze, intaglio or coin, such as the tetradrachma of Paeonia, overruling local characteristics of style. For such reasons the determination of origin is attended with great difficulty. We tend to recognize a similarity of type and facial expression with figures on the silver candlesticks of Bishop Bernward of Hildesheim, although the realism in the presentation of Hercules' struggle would seem to exceed the stylization of German Ottonian art. Hence we are more inclined to seek the origin of this group in Italy, where revivals of Antiquity were less unusual. One is conscious of the powerful figure of Frederick II of Hohenstaufen and of the Renaissance in Sicily that he initiated, and also of cathedral sculpture such as exists at Modena, where ancient imagery was revived.

VENICE, MILAN, PADUA

In Venice trade with the East resulted in intimate knowledge of Byzantine art. Mosaics in Venetian churches show this dependence. Far more difficult is the identification of small bronzes, such as a jug with relief decoration (fig. 1), believed to be from Venice. Similar gryphons and acanthus foliage occur on Byzantine woven silks and carved ivories, and are also known on marble altar frontals of Dalmatia and the Veneto. Because of the conservative character of Byzantine art, even more obvious in foreign adaptations, only a tentative date of about A.D. 1200 can be assigned to this jug.

The carved boxwood staff-handle surmounted by a seated lion (fig. 4) is also indebted to the tradition-bound imagery of Venice and northern Italy. The lion has not relinquished the finery of its pearl-studded mane, but combines this evidence of power with the maternal duty of nursing two cubs. The symbol of the *Lupa* may have been blended with the image of lion guardians, featured at the entrances or beneath the pulpits of North Italian churches. The heraldic bearing of our lion suggests that it may have been the insignia of some civic office or guild. The Gothic shield enclosing an unidentified housemark displayed upon a triangular capital may conceivably represent the sign of a German stonemasons' guild. Aquilea was a German patriarchate at the end of the thirteenth century, the period indicated by the style of the carving, and German craftsmen, particularly stonemasons, then formed a highly organized group. The use of a lion—symbol of rulers—is unusual, though not impossible, for so prominent a guild. This tentative explanation, therefore, must remain conjectural and is offered as a suggestion only.

Another rare carving from Italy is the gittern (fig. 5), a small musical instrument with five strings for plucking by the player, but without bridge. The back of the gittern displays a pair of lovers standing beneath a tree from which Amor shoots an arrow—a tree reminiscent of those painted by the Veronese Stefano da Zevio (active about 1400), where similar trees harbor lute- (or gittern-) playing angels among bountiful fruit and foliage. At the lady's feet is a dog, symbol of fidelity; on her companion's gloved hand a falcon, symbol of courtship; the stag below suggests a stag hunt. The neck terminates in a seated figure playing the gittern. This imagery is reminiscent of similar scenes on ivory mirror valves, combs and boxes from France and northern Italy, of illuminated manuscripts of courtly novels such as the *Lancelot du Lac* at the Bibliothèque Nationale in Paris (ms. fr. 343) which, although in the French language, was written and illustrated in Lombardy before the end of the fifteenth century. The scene also recalls hunting frescoes in castles and palaces of Austria, the Tyrol, southern France, including the Papal Palace at Avignon, and in the region of Verona and Milan. Although our figures display certain Italian characteristics which reveal the decisive influence of

Giotto—simplicity of outline and new static qualities—they also illustrate the courtly arts, characteristic of the international style of about 1400. The love of animal representation, such as stag and dog on this gittern, recall the *Lombard Sketchbook* in the Morgan Library in New York, and drawings by Giovanni de' Grassi, superintendent, architect and principal sculptor of the cathedral of Milan (1389–98). Indeed, the sculpture of the Milan Cathedral, then under construction, includes a variety of figures related to the figure holding a scroll and to the half-figure on our instrument. This gittern evokes the artistic climate of Milan before the close of the fourteenth century, when Milan was a meeting-place of artists seeking new opportunities in and around the cathedral workshop.

The fifteenth century introduced the Renaissance enthusiasm for humanist studies. The knowledge of classical literature and history stimulated the interest in ancient monuments and resulted in a new relationship of art to scholarship. This is revealed in such private collections as those of Cosimo and Piero de' Medici at San Marco which contained classical sculpture, small bronzes, gems and coins. Donatello, and subsequently his pupil Bertoldo, took an active part in the formation and restoration of that collection. The Medici encouraged Florentine artists, including Michelangelo, to study their collections. New interest was created in works of Antiquity, particularly in bronze statuettes for the writing-table or studio. Under the impact of Donatello's genius this interest in the revival of ancient bronze statuettes spread to Padua and elsewhere. His pupil Bartolommeo Bellano, who co-operated with Bertoldo on Donatello's pulpits at San Lorenzo in Florence, also created small bronzes. Vasari refers to Bellano's activities, on the occasion of his visit to Rome in 1464: "Nel qual tempo che stette in Roma il Vellano, [*sic*] fece per il detto papa e per altri molte cose piccole e di marmo e di bronzo; ma non l'ho potute rincenire" (At the time when he was in Rome, Bellano made for the above-mentioned Pope and for others many small objects in marble and in bronze; but I have not been able to identify them).

A young David with the head of Goliath (fig. 8) for which Donatello had set the basic pattern, can safely be attributed to the school of Bellano. The great popularity of this model is attested by the considerable number of variations by



In. Figure 1. ADAM AND EVE. Woodcut illustration from Jac. Phil. Foresti, *Supplementum chronicorum*, Venice, December 15, 1486.

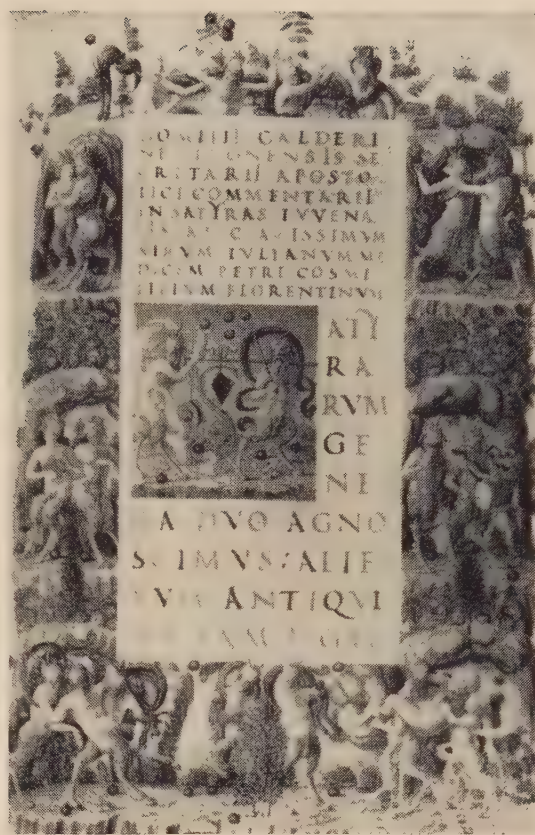
Bellano and his workshop. The statuette of St Christopher by Bellano (figs. 6, 7) is one of only three known examples, in none of which the Christ Child has been preserved. The figure shows close affinity with the ten Santo reliefs by Bellano executed after his return from Constantinople with Gentile Bellini in 1479. Also closely linked to the Santo reliefs is the figure of a rearing horse (fig. 10) of an entirely unconventional type, but related to such horses as Gentile and Jacopo Bellini drew. With great boldness Bellano suggests motion by means of the forward and upward thrust of the horse.

In the workshop of Bellano at Padua, during the last quarter of the fifteenth century, there seems to have originated a naturalistic style in bronze. For the art of portraiture this meant the use of death-masks. For decorative bronzes it meant the casting from life of such creatures as reptiles, toads and the claws or feet of

birds and other animals. The surface was frequently left untooled and rough, to intensify the naturalistic impression. There is a curious standing bowl (fig. 9) in this collection, one of the early examples of this *style rustique* from the workshop of Bellano. The design is based upon such woodcut illustrations as those featured in Jac. Phil. Foresti, *Supplementum chronicorum*, printed in Venice, December 15, 1486 (In. fig. 1). The bowl is an adaptation in bronze of the fruiting tree between Adam and Eve in the Garden of Eden. The lizards on the base are cast from life; but nature could hardly have supplied a model for the seductive feminine snake. This new technique may have evolved as a reaction against those highly polished, brilliantly finished bronzes in the classical manner, of which Antico at Mantua became the chief protagonist.

Bellano became the teacher of one of the great masters of bronze, Andrea Briosco called Riccio. Son of a goldsmith from Milan, Riccio came to Padua, where he worked in bronze, marble and terracotta. After Bellano's death, in 1498, he added three marble statues of the Virtues to Bellano's tomb of Rocca-bonella at San Francesco, and two bronze reliefs to the series of ten at the Santo. The reliefs, completed in 1507, received such enthusiastic acclaim that a large paschal candlestick for the Santo was immediately commissioned. Whereas these earlier figures and reliefs show Riccio's dependence upon Bellano, his candlestick displays the highly individualistic style of a mature artist.

In Riccio's work pagan and Christian imagery are reconciled and brought into perfect balance. Biblical figures appear in classical guise and pagan gods in radiant nudity. This harmony is typical of that generation of Paduan humanists who aimed at combining literary and pictorial traditions. Most of the sculptures in the round were still in the ground until the building activities of the Popes in Rome brought them to the light of day. However, the *Golden House* of Nero on the Esquiline Hill, with its ancient stucco decorations, had just been discovered and caught the eye and imagination of many artists. Nicoletto da Modena, who visited Rome in 1507, engraved some of these grotesques from Nero's *Golden House*, and Riccio modeled a bound Pan, almost identical to those Nicoletto featured among his grotesques. He placed Pan atop of inkstands, and also in a group representing the musical contest of Apollo and



In. Figure 2. APOLLO AND MARSYAS. Engraving of Figure 11 by Maria de Wilde from: Jacobus de Wilde, *Signa antique e museo Jacobus de Wilde*, Amsterdam 1700. Rijksmuseum.

In. Figure 3. DOMITIUS CALDERINUS COMMENTARIUM. By Bernardo Parentino (?) of Padua. Opening page.

Marsyas (fig. 11). According to classical mythology it is Marsyas, and not the goat-legged Pan, who challenged Apollo, using pipes formerly owned by Athena. For punishment he was flayed suspended from a tree. The contest was represented on a now lost but once famous antique carnelian intaglio from the collections of Cosimo and Lorenzo de' Medici, known to Riccio. The gem, mounted in gold by Lorenzo Ghiberti, was frequently copied: Attavante reproduced it in miniatures, Botticelli as a pendant jewel in a female portrait, Gerard David beside the judge's seat in *The Arrest of the Dishonest Judge Sisamnes* at Bruges, and there is a fifteenth-century bronze cast of the intaglio in the Bibliothèque Nationale at Paris. Freely following the design of that intaglio, Riccio's Pan is seated woefully upon a pyre within wickerbasket fencing; Apollo with lyre is standing beside the tree to which Pan is bound,

and on which his pipes are suspended. The group is rendered as a pastoral idyl rather than as an act of revenge. This group (or the only other similar one, from the Schlossmuseum at Mannheim, destroyed in 1944) is reproduced in an engraving of 1700, as part of the collection of Jacobus de Wilde of Amsterdam, who believed the group to be a classical work of art (In. fig. 2).

Riccio was much preoccupied with figures of satyrs (figs. 12–15). These wild creatures, derived from antique prototypes, are favorites of Riccio, who distinguishes the best among them with excessively long, grotesque ears, drooping on to their shoulders, as they sometimes do on Riccio's goats, whose horns, legs and tails they also adopt. These good-natured creatures hold lamps or support inkwells, combining utility with decorative qualities. Judging by the comparatively large number which survive in countless variations, such bronzes must have enjoyed great popularity on the writing-desks of humanists and cognoscenti at Padua. There also are smaller, more functional oil lamps from Riccio's workshop, in the shape of grotesque figures and animals, open-mouthed to receive the wick (figs. 22, 23). They are descendants of Hellenistic and Roman clay lamps and, as such, have repeatedly been mistakenly considered to be Roman originals by later collectors and archaeologists. Hence several such lamps were included in the Jacobus de Wilde Collection previously referred to; others are reproduced in Montfaucon's *L'Antiquité expliquée*, Paris 1719–24, a publication mentioned by Goethe in *Wilhelm Meister* as the authoritative work of reference on ancient art. Hence it is that some also formed part of Goethe's personal collection of objects of Antiquity at Weimar. But none of these bronzes are mere copies. They show a deep penetration and understanding of classical form, although filled with new life and vigor.

Riccio headed one of the largest bronze workshops in Italy. His models were repeated and modified by pupils in response to increasing demand until ultimately some of the finer points of workmanship were lost in this attempt at mass production. All the more refreshing is Riccio's own masterly touch, when every detail of a bronze communicates the spontaneity of his creative impulse. This quality distinguishes a seated figure of Pan (figs. 16, 17). His head is encircled by a grapevine, his expression as if listening to the echo of a pastoral



In. Figure 4. TRITONS AND HIPPOCAMPS. Drawing by Andrea Mantegna. École des Beaux-Arts, Paris.

tune, possibly from the pipe which he may have held. There is an approximation of type between Pan and Orpheus, recalling Riccio's Orpheus (better known as Arion) at the Louvre, whose dependence upon a woodcut illustration of Orpheus in Ovid's *Metamorphoses*, printed by Zoane Rosso at Venice in 1497, has been recognized. The same atmosphere of poetry, music and pastoral tranquility pervades the composition, evoking the *Eclogues* by Theocritus, which humanists of the University of Padua might enjoy in Greek or in translation. Riccio excels when concentrating upon single figures or groups and endows them with a sense of idyllic contentment or, more rarely, with the excitement of action, often lost in his later crowded reliefs.

Exhilaration of action exists in Riccio's Horse and Rider, about to slay a menacing snake, symbol of evil (figs. 18-20). The rider, in Roman armor, resembles the rider in the Salting Collection at the Victoria and Albert Museum. This horse, however, does not follow the classical type of the bronze horses of

San Marco, as do most of Riccio's horses, but is of original design. Few bronzes communicate the intense movement of a figure from head to foot with such forcefulness.

Besides Riccio there were other artists at Padua working in bronze. Severo da Ravenna's name is engraved upon the base of a marble figure of St John the Baptist at the Santo, and is cast also upon the tail of a sea monster. A similar monster recurs with Neptune standing on its back, led by a chain. The figure of Neptune in this collection (figs. 26, 27), although larger, is of that general type. But there is none of the smoothness resulting from repetition of a popular model; instead the enthusiasm of the artist, creating in the fullness of his capacities, is evident in a surface almost untouched as it was modeled in the wax. Thus all the freshness of a first conception is preserved in this figure, the original from which the smaller ones, combined with monster, were derived. This Neptune, in his splendid self-reliance, is a tribute to Severo da Ravenna, and to his masterly handling of bronze.

Another artist, whose work reveals the influence of Riccio, is the Master of the Triumph of Neptune (fig. 28). His design appears to derive from a drawing by Mantegna (In. fig. 4), based on Roman sarcophagi or intaglios. The modeling of the high relief is of unusual precision and clarity. The figures detach themselves from a punched background, characteristic of the Venetian Master of the Barbarigo reliefs, and of members of the Lombardo family. However, this master's delight in the representation of athletic bodies in the classical manner forms a definite departure from Venetian convention. This tendency links him all the more closely to Riccio, not the older Riccio of crowded reliefs in the Trajan tradition, but the younger Riccio, extolling the human form as the embodiment of the highest harmony.

The predilection for fabulous animals and monsters, characteristic of Veneto-Paduan art of about 1500, and thereafter, reasserts itself in a chimera serving as ewer (fig. 21). The monster is open-mouthed, with horns, wings, a scaly breastplate and a necklace composed of grapevines centering a satyr's mask in the style of Riccio. Of several replicas none other is known to wear such a necklace, indicative of greater devotion to detail and superior quality. Our



In. Figure 5. EWER IN THE SHAPE OF A CHIMERA (Figure 21). Engraved illustration from Montfaucon, *L'Antiquité expliquée*, Paris 1719-24.

monster is of such originality that it attracted the attention of Montfaucon, who included an illustration of this monster as a classical bronze in his *L'Antiquité expliquée* (In. fig. 5). Somewhat later, 1731-2, these volumes served J. G. Kirchner, master modeler at the Meissen porcelain factory in modeling a larger but almost identical white porcelain chimera for the Japanese Palace of Augustus the Strong at Dresden.

Apart from grotesque animals, there were also those inspired by Roman sculpture, naturalistic animals modeled from life, and finally those toads, lizards and other reptiles cast from life. The figure of a recumbent stag (fig. 30), with tapering, elegant legs, conveys a desire for stylization, recapturing the spirit of Pisanello. We are also reminded of Ming bronzes, in which impressions from

nature yield to considerations of style. Derived from late antique models are the figures of a female panther in harness (fig. 31), as seen occasionally in the train of Bacchus, and of a pacing lion upon an oval bronze base (fig. 32). The vogue for these models is evident from other examples, including a drawing of a lion by Bellini, apparently based on a Renaissance bronze, based in turn on an antique model, and, two hundred years later, a drawing by Rubens, of a sixteenth-century bronze panther.

The portrait of a child (fig. 33) is among those bronzes whose original decorative setting is no longer known. The expressive face recalls the ideal portraiture of Antonio and Tullio Lombardo. A pair of busts by Tullio at the Museo Estense at Modena shows the same characteristic depressions above the slightly parted lips, and the same fullness of form. The masterful cast is unusually heavy, requiring an excessive amount of bronze. This may have been intentional, for otherwise one would not expect this method to have been adopted in a large and experienced workshop such as the Lombardos had at their disposal.

A small statuette, cast as torso without arms (fig. 34), may be among those deliberate efforts to recreate a classical figure conceivably simulating an ancient bronze. There is a related female figure by Tullio Lombardo at the Kunsthistorische Museum at Vienna, and an engraving by Marcello Fogolino (In. fig. 6) at the Print Room at Dresden, representing a female torso, the head in the style of the Early Renaissance, the body in classical style. But few figures could be less classical than this statuette. The legs are too weak to carry the athletic body and the distinction between supporting and free leg is not clearly defined. This is the manner of Venetian and Ferrarese painters—of Crivelli, Bellini and Ercole Roberti. It may be impossible to determine with certainty where such a figure originated, but we are inclined to believe that it originated at Ferrara rather than Venice because of its close affinity to Ferrarese paintings.

The style of Padua of about 1500 is perceptible in a statuette of Cleopatra placing the serpent to her breast (fig. 35). The drama is concentrated upon the facial expression with wide-open mouth, a characteristic introduced by Riccio. Probably also from Padua is a figure of Venus (fig. 36) which follows almost literally a classical model. Even the putto riding a dolphin is a frequent device



*In. Figure 6. FEMALE TORSO. Engraving by Marcello Fogolino, Venice.
End of XVth century. Print Room, Dresden.*

used to support Roman marble figures repeating bronze statuary. Yet, in spite of this close adherence to classical precedent, there is an unmistakable touch of lyrical pathos of a kind pervading Giorgione's and Titian's early paintings.

Hercules lifting Antaeus from the ground is a favorite subject of Renaissance artists, particularly of those who knew the ancient marble group in the court of the Palazzo Pitti. The feat had been included among the paintings by Pollaiuolo for the Medici but survives only in his small bronze group at the Bargello. The group of Hercules and Antaeus in this collection (figs. 37, 38) is attributed to Francesco da Sant' Agata on account of the great similarity to a boxwood figure of Hercules in the Wallace Collection, signed *OPVS FRANCISCI AVRIFICIS P.* This goldsmith and sculptor was active at Padua about 1520 when, according to notes of 1560 by B. Scardeone, Francesco's Hercules was made. Francesco's

style is vigorous, and his delight in energetic action is evident. Nevertheless, a group of slender, apathetic and attenuated figures (usually classified as Niobedes), has repeatedly been ascribed to him. We find nothing in common between such figures and the signed figure of Hercules in the Wallace Collection, unless we consider them as the first endeavors of a young artist before he reached maturity in the presentation of virile, heroic nudes.

In Venice, the classicism of the Lombardo family had resulted in considerable rigidity of form, intensified by frequent imitation of ancient sculpture, which had lost its original vitality. Riccio's influence, moreover, increased this tendency, since only his work in the classical manner would seem to have inspired Venetian artists. About 1520 a reaction against this rigid or formalized classicism set in, sponsored by masters who delighted in the representation of unconventional movement. Among these artists were Paolo Savin, Maffeo Olivieri and Vittore Camelio, called Gambello, to whom we attribute the figure of a running Hercules swinging his club (fig. 39). His posture, in arrested motion, forms a definite departure from the static, sometimes lifeless representation of saintly or profane figures which had hitherto prevailed at Venice. Camelio was primarily a medalist, whose distinction as sculptor is based upon two signed bronze reliefs of battling giants, from the tomb he built for himself and his brother, at the Cà D'Oro at Venice. The attribution of our running Hercules is based upon the close affinity to the battling giants in these two reliefs. For Camelio the creation of a figure "in the round" may have been a new departure and a rare experience. But we are not aware of any other figure which could be attributed to him with equal confidence.

FLORENCE

At Florence, the activities of Ghiberti and Donatello had established a flourishing center of bronze casting, under the patronage of the Medici. Lorenzo de' Medici opened his private collection of antiquities in the Medici Garden near

the Piazza di San Marco to young artists, as related by Vasari in his *Life of Michelangelo*:

“At that time (about 1489, when Michelangelo entered this school of sculpture) the sculptor Bertoldo had a position in the garden of Lorenzo de’ Medici near the Piazza di San Marco; not so much as custodian and overseer of the many beautiful antique works of art which Lorenzo had gathered together at great cost and installed there, but because Lorenzo intended to create a school of prominent painters and sculptors, for which he had selected Bertoldo, a pupil of Donatello, as principal and director; all the more as he was old and could no longer work. . . .”

It is characteristic of Florentine artists that they continued to follow Donatello’s earlier style, as perpetuated by Bertoldo, representing youthful athletic figures in the fullness of life rather than in his later more realistic manner, revived, but only temporarily, under the compelling influence of Savonarola. At Florence, the art of ancient Greece and Rome was rarely interpreted with the single-minded antiquarian interest of Mantegna or Antico. Ancient art was revived by the study, contemplation and restoration of such nearby monuments as the Roman sarcophagi of the Camposanto at Pisa. There followed an adaptation of classical imagery in harmony with contemporary taste.

Among the versatile Florentine artists, active as painter, engraver, sculptor and goldsmith is Antonio del Pollaiuolo, who excelled in the representation of male nudes. The model of a nude (fig. 41) holding a stone is in Pollaiuolo’s style. This is confirmed by the comparison with Pollaiuolo’s engraving of *The Battle of the Nudes*, where similar figures appear.

Hercules wrestling with the Lion is the most popular of all mythological themes of the Renaissance. The time had passed when Biblical figures—David or Samson and the Lion—were substituted for the pagan hero. As early as the fourteenth century the Labors of Hercules were considered a victory of the active virtues over the passions of life, just as Orpheus had become a symbol of the contemplative virtues. In 1383–91 Coluccio Salutati’s *Labors of Hercules* was published in four volumes. This was the first complete treatise on Hercules since ancient times and undoubtedly exercised a strong influence on learned humanists and those artists who enjoyed their patronage. Hercules ranked also first among Petrarch’s *De Viris Illustribus*.

Hercules forcing apart the jaws of the Nemean Lion became a favorite subject. The scene was included among the Labors of Hercules, painted by Antonio del Pollaiuolo for the Medici palace, which survives in Vasari's description: "afferrata la bocca del leone con ambe le sue mane serrando i denti e stendendo le braccia lo apre e sbarrà per viva forze" (He grasps the jaws of the lion with both hands, tearing his teeth and, extending his arms, he forces the jaws apart with tremendous strength). Similar groups appeared in drawings by Cosimo Tura and Andrea Mantegna, in engravings by Giovanni Antonio da Brescia (In. fig. 7) and Marcantonio Raimondi and, cast in bronze, in a circular relief by Antico and in a group by Bertoldo. The group in this collection (fig. 47) of the end of the fifteenth century, may have been intended as an inkstand, for which the open jaws of the struggling lion provide. A slightly later group (fig. 48), upon a bronze base, follows the same general pattern, though the lion's parted jaws reveal a raised tongue. The vigor and tenseness of these groups, based upon Pollaiuolo's imagery, are those of masters who had freed themselves of ancient prototypes to create in the style of their own period.

Among the lesser sculptors of the early sixteenth century, working principally in marble, is Zaccaria Zacchi whose signature, ZACCARIAE ZACCHI VOLATERRANI OPVS AN. SAL. MDVI, is at the base of a marble group of satyr and nymph (fig. 49). Zacchi studied at Florence until 1506, the year this, his earliest known work, was made. He then returned to Volterra. Vasari mentions the artist's unsuccessful participation in competitions with Alfonso Lombardi and Jacopo Sansovino, his work as "scultore di figure in San Petronio" at Bologna after 1516, and his later commissions by the Pope. The marble group shares the general character of Lombardic sculpture, but lacks the individual expression of a strong personality.

The representation of heroic figures in energetic action is characteristic of Michelangelo. No bronzes by him are known to exist, but pupils using the master's sketches, clay models and marble statues, adapted his *figura serpentinata* and his heroic *terribilità* to the medium of bronze. The simple *contrapposto* of Quattrocento figures was abandoned, and more than one principal view became the rule at Florence.



In. Figure 7. HERCULES AND THE LION. Engraving by Giovanni Antonio da Brescia. End of XVth century.

Among Michelangelo's pupils who worked occasionally from his sketches or models was Pierino da Vinci, whose full name is Pier Francesco da Vinci. He was a nephew of Leonardo but, unlike his famous uncle, his life was brief indeed. In 1554, while in his twenties, he succumbed to a fever. It is impossible to accept all the work attributed to Pierino as having been executed in so short a time, and with such variations of style. However, Pierino's authorship of the group of Samson and the Philistines (figs. 51, 52) is confirmed beyond dispute by Vasari's statement, made in connection with a large marble group commissioned by Lucca Martini, for which Pierino consulted drawings by Michelangelo:

"Il Vinci avendo già veduto alcuni schizzi di Michelagnolo di Sansone che amazzava un Filisteo con la mascella di asino, disegno da questo soggetto fare a sua fantasia due statue di cinque braccia. Onde, mentre che il marmo veniva, messosi a fare più modelli variati l'uno dall'altro, si fermò a uno."

(Pierino da Vinci, who had already seen some sketches by Michelangelo of Samson killing a Philistine with the jawbone of an ass, intended to execute two statues of the subject of five arm lengths, in accordance with his own invention. Hence, while he awaited the marble to arrive, he undertook to execute several models, varying from each other, and then decided upon one of these.) The rotating movement of the composition, presenting a variety of viewpoints, follows the new principle of free-standing sculpture, introduced by Michelangelo. This type of composition, recurrent in a variety of allegorical groups of victory over vice or deceit, was to culminate in Giambologna's Rape of the Sabines of 1583, at the Loggia dei Lanzi.

Benvenuto Cellini's fame is founded in almost equal measure on his creative art and on his autobiography. Throughout these tales of boisterous adventure is interwoven the story of royal and papal commissions, executed with artistic excellence and technical proficiency. Thus, between fact and fiction, we are able to trace some of Cellini's masterpieces, each one representative of his infinite skill, discrediting all inferior work which has become associated with the magic of his name. In Cellini's time, the influence of Michelangelo had begun to wane, although Cellini followed the master's figural compositions in his gold saltcellar. Michelangelo's *terribilita* expressed in heroic marble figures, larger than life, was now superseded by the grace and elegance of smaller compositions, of gold, silver and, thereafter, also of bronze. The figure of Jupiter by Benvenuto Cellini (frontispiece and figs. 55, 56), on the original carved marble base, is representative of that tendency at Florence and then at Fontainebleau of about 1540. Cellini relates (*Vita* II, XII) that Francis I, having brought the artist to his court in France, commissioned models for twelve life-size silver statues of gods and goddesses, to serve as candelabra for his dining-room. "There I began in God's name to work, and fashioned four little waxen models, about two-thirds of a cubit each in height [about 12 inches]. They were Jupiter, Juno, Apollo and Vulcan." The King expressed great satisfaction, and the wish that Cellini proceed at once with the casting of his Jupiter in silver. Cellini continues (*Vita* II, XVIII):

"I also conceived the notion of casting the large model of my Jupiter in bronze. Having up to this date done nothing of the sort, I conferred with certain old men experienced in that art at Paris and described to them the methods in use with us in Italy. They told me that they had never gone that way about the business; but that if I gave them leave to act upon their own principles, they would bring the bronze out as clean and perfect as the clay. I chose to strike an agreement, throwing on them the responsibility, and promising several crowns above the price bargained for. Thereupon they put the work in progress, but I soon saw that they were going the wrong way about it. . . . We constructed an admirable little furnace for the casting of the bronze, got all things together and baked our moulds. . . . Then I said: 'I do not think you will succeed with your Jupiter, because you have not provided sufficient vents beneath for the air to circulate; therefore you are but losing your time and trouble.' . . . When the King was informed of this, he sent word that they should give their minds to learning and not try to teach their master."

The Jupiter in this collection represents one of the earliest bronze casts of a model by Cellini who, previously in Italy, had been known as a goldsmith only. In this figure we recognize the one-foot-high version of Cellini's candelabra figure, made for Francis I, with a thunderbolt in his raised hand, to serve as the socket for a torch. The balanced, firm posture of the figure reveals free adaptation of ancient prototypes, combining strength with grace, expressed in subtle modeling. This manner is once more evident in his famous Perseus at the Loggia dei Lanzi (1545-54), executed after Cellini's return from France to Florence, and in the four smaller figures of the base: the cloth of Jupiter anticipates the sword of Perseus, interrupting the vertical lines of the body; the thunderbolt, the up-raised head of Medusa. The technique of both figures reveals the goldsmith's devotion to detail and, although one may be inclined to disbelieve some of Cellini's success stories, the perfection of his established work certainly confirms his high opinion of himself.

Domenico Poggini and his brother Gian Paolo worked as goldsmiths with Cellini in the Duke of Medici's "wardrobe" at Florence. Their close relationship is affirmed in repeated references in Cellini's autobiography, and in the sonnet which the younger Poggini dedicated to Cellini's Perseus on the occasion of the unveiling at the Loggia dei Lanzi in 1554. Domenico also worked in marble and bronze, at first in the style of Cellini, then in that of Ammanati until, in 1571, he was honored with the commission of the bronze figure of Pluto for the "studiolo" of the Duke of Medici at the Palazzo Vecchio, in which his

individual style finally emerged. The figure of a dancing youth (fig. 57) attributed to Domenico Poggini, repeats the posture of the Mercury from the base of the Perseus and would seem to be an early work, while the artist was under the influence of Cellini.

Giambologna is the principal exponent of Mannerism in Florentine sculpture, a stylistic movement initiated by Michelangelo's *figura serpentinata*. After the middle of the sixteenth century, the movement resulted in figures or groups, entirely freed from architectural background, presenting a multitude of equally pleasing views. Giambologna's early and lasting fame was founded upon such a statue—the fountain figure of Neptune at Bologna, unveiled in 1567. Vasari, in the second edition of his *Vitae* (1568) refers to “Giovanni Bologna da Douai scultore fiammingho giovane veramente rarissimo” (Giovanni Bologna of Douai, Flemish sculptor, young and of truly rare talent). Born in 1524, the young artist spent two years in study at Rome, before arriving at Florence in 1556, where he was to impart new impulse and direction to Florentine sculpture. As a foreigner from the North he was less committed to the heritage of Antiquity on Italian soil than were Italian artists conscious of their country's glorious past. Following the trend of the times, Giambologna abandoned the gigantic scale of Michelangelo in favor of Cellini's elegance and theoretical demands for more than one view of sculpture. Cellini's Perseus illustrates this theory, presenting principal and secondary views, emphasized by a square base. Giambologna elaborated upon Cellini's theory, substituting for static qualities the flowing, frequently spiraling lines, which culminated in 1583 in his famous Rape of the Sabines. A large workshop assisted Giambologna in sculpturing marble and cast or recast his compositions on a reduced scale. Such bronzes were known to have been commissioned by the Medici for presentation to personal friends and political allies. Among pupils assisting the master were Tacca, Susini, Francavilla and the Fleming Adriaen de Vries. Baldinucci, in his *Notizie dei Professori del disegno* . . . , published 1681–8, vol. VIII, pp. 152–3, cautions that one should distinguish between those bronzes “che furon gettati con suo modello da queglii che poi furon formati sopra questi, o modellati da Susini, Tacca ed altri suoi discepoli” (which were executed from his models

or which later were recast from them and those copies by Susini, Tacca and other of his pupils). It is on account of quality alone that some statuettes may be attributed to the master assisted by pupils under his immediate supervision.

The allegorical figure of Astronomy (fig. 60) is among the bronzes worthy of the master himself. The basic composition is similar to his Venus Grotticella in the Boboli Gardens at Florence, executed between 1570 and 1580, as is the allegory of Architecture, intended as a companion piece. There also exists a gilt version of our model of about 1573, with the signature GIO BOLONGE, at the Kunsthistorisches Museum at Vienna. The posture, rich in *contraposto*, is significant of Giambologna's mature style. A seated figure, allegorical of Architecture (fig. 59), after a marble at the Bargello, follows the same principles. The facial expression of all these figures reveals an absolute beauty devoid of individuality or characterization. This remote perfection denies to Giambologna's nudes that sensual appeal so typical of work by other Flemish artists, culminating in the nudes by Rubens.

Among Giambologna's pupils at Florence, Pietro Tacca and Giovanni Francesco Susini shared his love of animal representation. Tacca executed a wild boar seated on a grassy bronze base for the Mercato Nuovo at Florence. This *porcellino* is adapted from the ancient marble at the Uffizi, as is Susini's small statuette of such a boar at the Bargello, once seen and described by Baldinucci at the Reale Galleria of the Grand Duke of Tuscany. A similar boar, upon naturalistic bronze base, is included in this collection (fig. 61), originating from a follower of Tacca or Susini.

Leone Leoni's talent as a portraitist, first displayed on papal medals, caused him to become a far-traveled court artist of Emperor Charles V. After 1542 Leoni established himself at Milan, in the Palazzo degli Omenoni, a gift from his imperial patron, which he remodeled extensively after 1565. A bronze door ornament in the shape of a bearded river-god (fig. 65) is reminiscent of the *telamones* or term figures of the façade of that *palazzo*. In attributing small bronzes to this master, tangible evidence may be derived from comparison with his supporting figures of portrait busts, assisted by their individual facial expressions which similarly reveal the hand of the portraitist.

The oil lamp (figs. 67, 68), supported upon triangular base with joint arms of the Borghese and Strozzi families, exhibits all the characteristics of Leone Leoni's style. Vulcan seated at his forge has much in common with the figure of Fury of the monumental group with the victorious Emperor Charles V at the Prado, and also with another bronze figure in this collection—Triton astride a tortoise and upholding a shell (fig. 66). It is characteristic of Leone Leoni's allegorical and mythological figures that their physical strength finds repeated expression in the tense arch which both back and shoulders form, and that they do not relinquish their dependence upon contemporary fashion in such details as the trim of mustaches and beards.

The combination of Leone Leoni's oil lamp with a base, possibly conceived as a candlestick, is perplexing. The wish to display the lamp prominently may have suggested this presentation, including three additional caryatid figures after Marcantonio Raimondi's engraving (1510–20) which also served Germain Pilon for his marble monument of the Heart of Henri II (1560–63) at the Musée du Louvre.

Towards the end of the sixteenth century elegance replaced strength in figural representations. Tiziano Aspetti, active principally at Venice, adopted this style, which corresponds to the style of paintings by Tintoretto and Veronese. A pair of inkstands (figs. 69, 70) illustrates this phase. The surmounting allegorical figures of History and Vigilance are of attenuated proportions. The small heads and heavy eyelids, the sweeping draperies with scalloped edges are all characteristic of Aspetti. The fashion for creating bronzes in pairs seems to have been predominantly Venetian, where figures, candlesticks, firedogs and other decorative bronzes were frequently designed to complement each other.

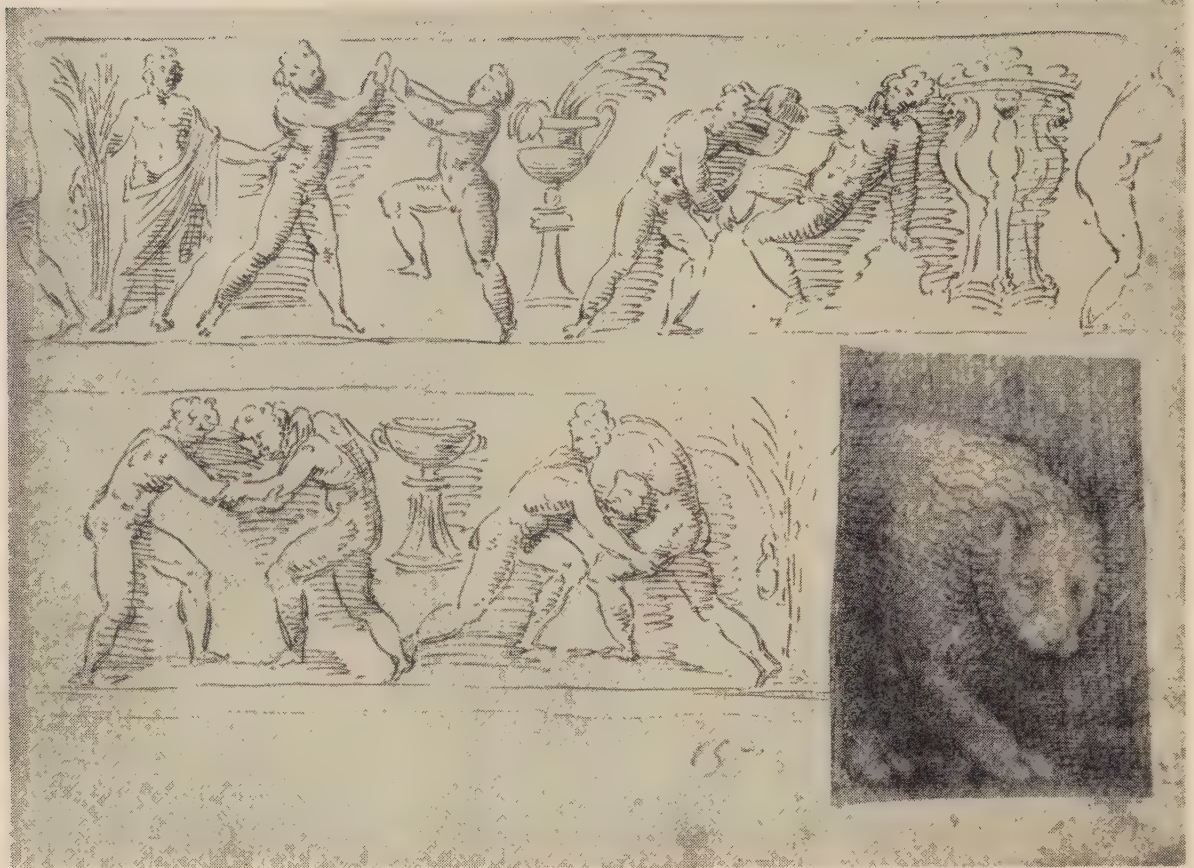
The playful mood of the putti of Niccolò Roccatagliata, a Genoese who spent most of his creative years at Venice, lends new lightness of touch to a pair of candleholders (figs. 71, 72). Although the vigorous treatment of the acanthus foliage recalls ornamentation familiar in Venetian mortars, door-knockers, and other objects of utility, Roccatagliata's lively putti reveal the individual manner of a younger master, on the threshold of a new century.

ROME

The Sack of Rome in 1527 disrupted all artistic enterprises in that city, until the building activities of the Popes stimulated their gradual resumption. New ground was broken which yielded a rich harvest of classical statuary. The discoveries caught the imagination of artists and cognoscenti more vividly than did the slowly rising churches and palaces. Sixtus IV directed these newly excavated statues to be displayed at the Belvedere of the Vatican and on the Capitol, where the famous *Lupa* stood as a symbol of ancient Rome.

Among the most ardent Roman collectors of the second half of the sixteenth century was Cardinal Fernando de' Medici who, when unable to acquire ancient marbles, caused small bronze copies to be made to decorate his "studiolo". For this purpose he engaged the services of Pietro da Barga, who, according to the Cardinal's inventory of 1571-88, specialized in these reproductions. Among the figures mentioned in the inventory is the Hercules Farnese, a marble by Glykon of Athens, found in 1540 in the Thermes of Caracalla at Rome, and now at the Museo Nazionale at Naples. Although many artists reproduced this Hercules, including Susini when visiting Rome with Giam-bologna, we are inclined to attribute our gilt figure of Hercules (fig. 73) to Pietro da Barga, whose careful execution and plain square bronze bases are known from other statuettes of similar height at the Bargello, probably from the collection of Cardinal Farnese.

Ancient monuments, Roman sarcophagi, statuary and vessels continued to inspire Renaissance artists. They also continued to perplex archaeologists and art historians of later times (particularly of the eighteenth century), attempting to determine classical or Renaissance origin of works of art. Such is a small globular vessel (figs. 75, 76) featuring contesting athletes. Few comparable ancient vessels, of bronze or of silver, survive. However, representations of contesting athletes recur occasionally on vases and on a Roman sarcophagus at the Museo Laterano at Rome, which may have been known to the Renaissance artist who created our bronze. The earliest record of our vessel is a drawing dated 1575, fol. 60 of the *Album de Pierre Jacques*, a sculptor from Reims, who visited Rome from 1572



In. Figure 8. CONTESTING ATHLETES (Figures 87, 88). Drawing by Pierre Jacques, sculptor from Reims, dated 1575. Bibliothèque Nationale, Paris.

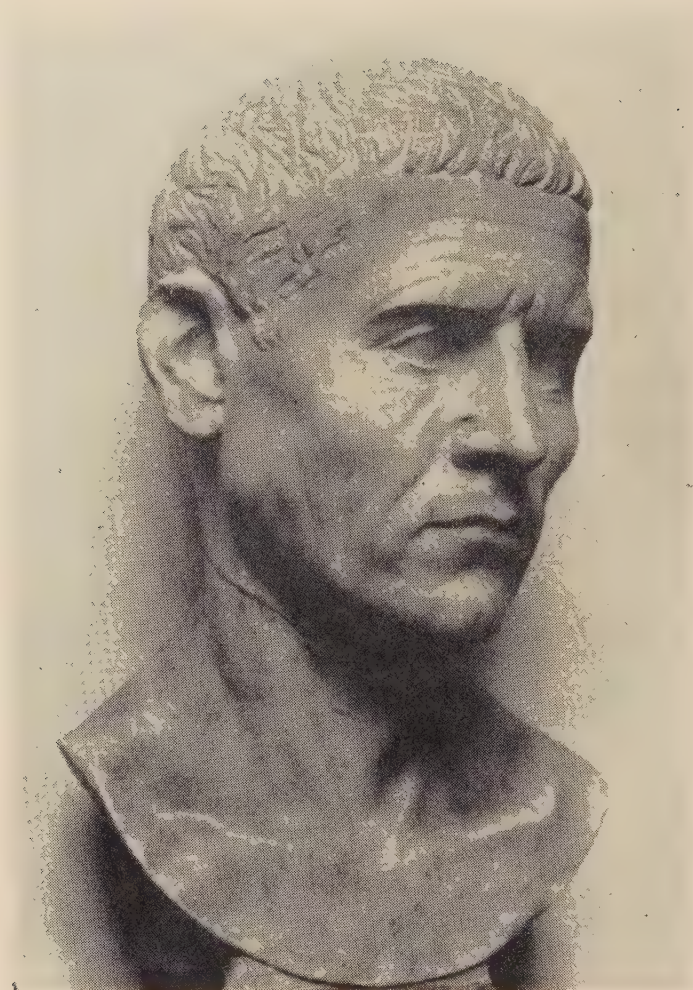
to 1577 (In. fig. 8). Pierre Jacques's drawing is undoubtedly based upon a round vessel—not a sarcophagus—as the repeat of the first and last figures indicate. However, it is perplexing to find included in a sketchbook, annotated by the artist's son: "ce sont desseins faits à Rome après les antiques de la main de M. Pierre Jacques mon père", a design which would seem to have been taken from a contemporary bronze, unless Jacques had not been aware of its recent origin. Because the figural scenes and the form of the vessel follow ancient forms so faithfully, Montfaucon included an engraved illustration of this vessel in his *L'Antiquité expliquée*, 1719–24 (In. fig. 9). That illustration was furnished to him by Charles Patin (1633–93), famous numismatist, author and connoisseur, who had mentioned and illustrated our vessel in 1671 and again in



In. Figure 9. BRONZE VESSEL WITH CONTESTING ATHLETES (Figures 87, 88). Engraved illustration from Montfaucon, *L'Antiquité expliquée*, Paris 1719–24.

1696 as an important Roman bronze, in his *Imperatorum Romanorum Numismata*, Strasbourg and Paris.

The revival of the glory of Rome and the exploration of its monuments was pursued with increasing vigor. The incentive to copy classical statuary was intensified, frequently to the point of imitating the green patination characteristic of excavated bronzes. Republican Roman portraits and portrait busts of *The Twelve Emperors* of Suetonius were favorite themes. These portraits not only personified the historical past, but served as reaffirmation of the importance of Rome and her outstanding public servants. Thereafter such portrait busts became



In. Figure 10. ROMAN MARBLE BUST. End of Republican period, 1st century B.C. Museo Archaeologico, Venice.

an appropriate decoration of libraries and, on a small scale, of antiquarian cabinets. Renaissance artists were guided by ancient marbles and by Roman coinage in this attempt at authoritative portraiture. A small bust (fig. 77) is so deeply indebted to Republican Roman portraiture, particularly of the period of the Second Triumvirate (43–28 B.C.), as to make it possible for us to recognize the source of inspiration. This prototype would seem to be a marble bust of an unknown Roman at the Museo Archaeologico at Venice, which had formed part of the Grimani Bequest of 1586, and which had been accessible to the public after that date (*In. fig. 10*). Such complete assimilation of style is rare, particularly

when Italian artists of the Early Baroque period were preparing for sweeping statements and self-assertive gestures.

What a contrast is revealed by the concept of another ancient Roman character—Lucretia (fig. 79). The artist chose the dramatic moment when Lucretia thrust the dagger in her heart, the billowing drapery accentuating her surrender to despair. The expression of pathos is so intense as to free the figure from the law of gravity, in spite of her earthy character, indicative of a Flemish follower of Bernini at Rome. The figure of a Christ Child (fig. 80) also illustrates the synthesis of Flemish and Roman elements, merging characteristics of style associated with François Duquesnoy, called *Il Fiammingo*, with those of Bernini. Such figures reveal the predilection of Baroque artists for softly modulated form, more readily found in female figures and in the shape of infants than in those lean, athletic bodies which artists of the Renaissance had idealized.

Bernini's impact upon Roman and other sculpture was decisive. But his grand manner did not lend itself easily to adaptation in small bronzes. All the more remarkable is the transposition of one of Bernini's Roman fountain figures—the Triton of the Piazza Barberini—to serve as saltcellar (fig. 81). Designed to allow equally satisfying views from all directions, the Triton presides over the dinner table as he does over the Piazza. Rising from a copper base, the figure is executed in gilt copper, the shell in silver. His whimsical humor is retained in all its freshness. The example is unusual, and we know of no parallel for this eloquent manifestation of the exuberant atmosphere of Roman Baroque.

Two of the Labors of Hercules are featured in large-scale bronze groups (figs. 87–90) which originally formed part of a sequence of twelve. Others are known to exist in private collections elsewhere. The complete sequence must have formed an imposing sight, complemented, as we are inclined to believe, by the architectural background of a Roman *palazzo*. For it is the style of Rome of the end of the seventeenth century which we seem to recognize here in all its complexity, with French and Venetian influences predominant. A painter following Pietro da Cortona may have furnished the designs which do not appear to have been engraved, and which retain, even when transposed into the medium of

bronze, a strong pictorial quality. The iconography is most unusual. Popular as is Hercules' struggle with the Nemean Lion, it would be difficult to find another representation of the Lion being skinned before the watchful, if not bewildered eyes of a female companion, holding laurels for the hero. The scene with Hercules and the Erymanthean Boar no longer shows a frightened Eurystheus seeking protection in a barrel, but a helmeted Roman hero enthroned, receiving Hercules and the beast with a commanding gesture which, however, does not hide his fear. These bronzes were created by an artist with highly original mind and equally experienced hand. It is to be hoped that some hitherto unexplored inventory of the art treasures of Roman nobility may yield his name and rescue his work from complete anonymity.

BRONZES
OTHER METALWORK AND SCULPTURE
OF OTHER COUNTRIES

Because of the predominance of useful over decorative bronzes outside Italy, and because of the basically conservative character of these productions, they are now discussed according to type rather than regional origin.

A characteristic feature of bronzes produced north of the Alps before 1500 is their light color, resulting from the addition of zinc rather than tin to copper alloy. This yellow metal, frequently referred to as “dinanderie”, is named after the town of Dinant which, until its destruction in 1466, was the center of a flourishing trade. After 1500, there occurred a gradual assimilation of Italian form as a result of visits to Italy by Northern artists, who diligently recorded their impressions in sketchbooks.

Medieval centers of production north of the Alps developed near copper mines to avoid cumbersome transportation of ore by land or by sea. With the establishment of trade routes some of these centers, particularly those of the valley of the Meuse and of the town of Dinant, embarked on profitable mass production for export trade. Others flourished in northern Germany, particularly in Saxony, supplied with ore from the Harz Mountains.

Aquamaniles are typical of the fabulous character of medieval secular art. As implied by the name, they were intended for the dispensing of water for the washing of hands. In this they served both liturgical and domestic purposes.

The animal form may have been suggested by Islamic bronze vessels or Byzantine textile designs, transformed to harmonize with Western imagery and taste. Pre-eminent among these animals is the lion, symbol of strength and dignity, defeated only by Hercules and Samson. Romanesque lion aquamaniles, originating most frequently in northern Germany or Saxony, as are those in this collection, are highly stylized. The animals appear inorganic but by no means lifeless. Their eyes are wide open, sometimes filled with semi-precious stones, their teeth are threatening, and the mane, like a starched collar of leaf tips, adds dignity to the king of animals. One example of early-thirteenth-century origin (fig. 94) presents a sturdy beast with short legs and massive body. Another (fig. 93), made later in the century is of lighter build and, in place of the rope handle, has a dragon extending along the back, a form of handle recurring on a later unicorn aquamanile with flame-shaped tail (fig. 96).

Of entirely Western concept is a horse and rider aquamanile (fig. 95), symbolizing ideals of knighthood known from *romans courtois*. A fully armed knight is holding the reins of a horse of slender breed, which stands its ground more naturally than the Romanesque prototypes. This change is consistent with the progression of style from Romanesque earthbound solidity towards the lighter, vertical trend of Gothic art.

During the Early Middle Ages liturgical art was frequently executed in gold and silver. Only precious materials were deemed worthy of the service of God. But increased demand for religious art during the Gothic period, no longer displayed in treasuries but in churches, resulted in the substitution of gilt copper and bronze. Made of gilt bronze are two figures of the Apostles Jacobus and Philippus (figs. 97, 98), in high relief, in this collection. They formed part of a sequence, as several companion figures elsewhere indicate. The custom of displaying the Twelve Apostles on the predella or within the high altar was especially popular in the Hansa towns and in Lower Saxony, a region where similar works of art still exist. There is a seated figure of St Blasius (patron saint of Brunswick), in silver gilt on the reverse of the Plenar of Duke Otto the Mild of 1339, from the Guelf Treasure. Grouped in pairs, similar figures of Apostles in relief made of oak, appear on the choir stalls of the cathedral of Bremen. All these

comparisons lead to the conclusion that our gilt bronze Apostles originated on an altar in the region of Lower Saxony, possibly at Brunswick or Lueneburg, about the middle of the fourteenth century.

An alabaster statue of a mourner (fig. 99), divorced from its companion figures and isolated from the original setting, comes from the tomb of Fernando de Antequera, King of Aragon (died 1416), at the abbey of Poblet. That royal tomb, destroyed by the Napoleonic armies, had been commissioned by King Alfonso in 1417 from Pere Oller (recorded in a letter to him, now at the Archivo de la Corona de Aragon). Following French and Burgundian contemporary custom, mourning figures surround the tomb on four sides, as they do on Pere Oller's earlier tomb of Berenguer de Anglesola (died 1408) at the cathedral of Gerona. Although we know of no journey to the north by Pere Oller, constant exchanges of artists from north and south explain the unity of concept in funeral sculpture. The Spanish mourner does not display the same quality of courtly elegance inherent in French and Burgundian figures, but the change is compensated by a depth of expression, characteristically carried to the very fingertips.

The bronze figure of St Mammès (fig. 100) originated in fifteenth-century Burgundy, probably at the town of Langres, where the youthful martyr from Caesarca in Cappadocia was patron saint. The Burgundian artist's attempt to portray a Roman youth is evident in the rendering of his short, curly hair, which may have been inspired by a Roman portrait bust. The Saint's tribulations included pursuit by wild animals in an amphitheatre but, paradoxically, the lions protected him, and such a lion is shown seated at his feet. Later, in A.D. 275, by order of Emperor Aurelius, the Saint was disemboweled. Although these dramatic events are recalled in our figure, his facial expression remains one of unperturbed serenity.

FLANDERS AND GERMANY

In the Low Countries bronze and brass workers continued the artistic heritage of the medieval goldsmiths of the Meuse Valley. Their productions, frequently intended for export, included baptismal fonts, candelabra, lecterns, tombs and, occasionally, figures of great excellence. Dinant was among the principal centers of production and Dinant alone, among the French-speaking towns of that region, had joined the German Hansa, to act as selling agent and to guarantee delivery of copper imported from northern Germany via Cologne and Aachen.

The copper alloy used in these productions contained twenty per cent to thirty per cent of zinc, in addition to a mineral known as calamine (*lapis calaminaris*), found on the right bank of the river Meuse, together with deposits of a plastic clay, called "derle", suitable for the making of molds and crucibles. These basic ingredients were available near Bouvignes and Dinant, on the opposite side of the river, in the province of the Bishop of Liège. The rivalry between these cities ended only when Dinant was captured and sacked by troops of the Duke of Burgundy in 1466. Thereafter followed a decentralization of the trade. The surviving coppersmiths settled at Namur, Tournai, Malines, Huy, Middelburg and elsewhere in the vicinity. Some went to Aachen and Cologne but, being Protestants, were not allowed to remain after the Rhineland returned to Catholicism during the Counter-Reformation. Most of these uprooted artisans settled at Nuremberg, where brasswork was still a free trade. Using copper from the Harz Mountains, the industry grew quickly to such importance that the town councilors decided in 1493 to incorporate under city rule the trade of the former *batteurs* from Dinant as *Beckenschlaeger* (brass-beaters), to distinguish them from others casting rather than beating brass (In. fig. 11). The pursuit of this craft was restricted to citizens of Nuremberg, including craftsmen from Dinant who had acquired citizenship, provided they followed their trade within city limits. Because these uprooted, itinerant artisans brought their tools, dies, punches and molds wherever they settled to continue their craft, it is difficult to separate Belgian, Flemish, German or English productions of the later fifteenth and sixteenth centuries. Moreover, by 1500 the



In. Figure 11. BRASSBEATER (*Beckenschlaeger*). From representations of Nuremberg arts and crafts in the *Hausbuch der Landauer'schen 12 Bruderstiftung*. XVIth century. Municipal Library, Nuremberg.

export to southern countries flourished to such an extent that it creates the false impression that similar dinanderie was made also in Spain and Italy. There are few churches, public or private collections in Italy where dinanderie plates of ordinary design did not exist. These are repeatedly featured in Florentine paintings—as they had been in Flemish paintings—as part of domestic furnishings or decoration, particularly by Ghirlandaio (In. fig. 12). Nevertheless, the name “dinanderie” remained associated with the ware. It is referred to, possibly for the first time, in the *Memoires de Philippe de Commynes*, 1489–91 where, in describing Dinant among the conquests of the dukes of Burgundy (II.1), he writes:

‘ville très riche à cause d’une marchandise qu’ils faisoient de ces ouvrages de cuivre qu’on appelle dinanderie, qui sont en effet pots et pellets’ (a very wealthy town due to the trade in copperware called dinanderie which, in effect, are pots and pails).

Basins for domestic use differ in form from decorative plates. They are deeper in order to hold water, have narrow rims and sparing decoration, as seen in Flemish paintings, such as the Merode Altarpiece by the Master of Flémalle at the Cloisters. Decorative plates are larger and more shallow with flat wide rims serving as additional recipients of ornament. Early plates usually present a single central motif—a seated lady, a recumbent stag, or a rosette. Towards the end of the fifteenth century plates with swirling ornaments, extending from central boss to rim, became popular. This form of decoration occurred simultaneously and with astonishing similarity, in Venice, in enameled glass plates and on the blue, white and gold enameled copper plates and basins. Such unity of form originated, no doubt, in international trade exchanges. Pictorial scenes were usually derived from popular woodcuts, such as illustrations of the *Biblia Pauperum* and the *Speculum Humanae Salvationis*, emphasizing the theme of sin and redemption. Few representations are quite as popular as Adam and Eve beneath the tree (fig. 122), and the Annunciation (figs. 117, 118), shown on three plates in the collection, following illustrations in the *Biblia Pauperum*, inspired by engravings of the Master E. S. (In. fig. 13). Another episode in the Life of the Virgin is the Mystic Chase of the Unicorn (fig. 123). The Virgin seated in the *hortus conclusus*—itself symbol of virginity—is greeted by the Archangel Gabriel who acts as huntsman sounding the divine welcome on a horn from which extends a banderole with the abbreviated greeting A G P D (AVE MARIA GRATIA PLENA DOMINVS TECVM). He is leading four hounds, symbolical of the four virtues, which urge the Eternal Word to the Incarnation: Mercy, Truth, Justice and Peace. The unicorn, emblem of chastity, takes refuge in the lap of the Virgin. Above are the holy dove and the tower of David; at the center, a vase of flowers, symbol of the Virgin’s purity.

The representations of St George and the Dragon (figs. 119, 124) also owe much to engravings by the Master E. S., whose influence upon the imagination



In. Figure 12. FRESCO. By Domenico Ghirlandaio. 1482. Collegiata, S. Gimignano.

of his contemporaries is well known. The Pelican in her Piety (fig. 101), a rare subject in dinanderie plates, is rendered in a more summary manner, suggesting adaptation from sculpture. Pelican lecterns—a variation of eagle lecterns—were made principally at Malines during the fifteenth and sixteenth centuries, and shipped from the port of Antwerp as far as Norwich, Cordova and Messina, where examples still exist, or did until recently. The bird upon our plate is admirably fitted into the round, enhanced by a bold wreath upon plain ground. This clear presentation indicates fifteenth-century origin at Malines or Dinant, before profuse Late Gothic ornament spread to the very edge of plates, as it did later at Nuremberg (figs. 117, 125, 129). There smaller, frequently older designs, were encircled by floral and ornamental bands which covered the entire plate and rim.

Another rare subject, treated in bold fashion, is Aristotle and Phyllis

(fig. 102), symbolizing the power of women over even the wisest and strongest of men. The story formed part of the novels of Alexander the Great, though the name of Phyllis can only be traced to the thirteenth century, taken from Gottfried of Strasburg's *Tristan*. The subject occurs in minor cathedral sculpture, on aquamaniles and in engravings, particularly by the Master of the Hausbuch. Our rendering shows great originality and was probably devised specifically for this plate, made of pure copper instead of the usual copper alloy—brass.

The seated lady winding flowers, recurrent on several plates (figs. 103, 104) may have been inspired by contemporary playing-cards. The stylized manner in which her gown touches the ground in soft, rippling folds is reminiscent of engravings by the Master of the Playing-Cards. Similar figures are also known in Arras tapestries; but the motif is older and familiar in illuminations and enameled jewelry. Stags form another favorite decoration, recumbent, with antlers gracefully displayed (figs. 108, 109, 111), or pursuing one another (figs. 110, 117). Again, there are precedents in contemporary engravings by the Master of the Hausbuch and of the Playing-Cards (In. fig. 14). This predilection for stags was strengthened by their symbolic significance. As the unicorn represents the Virgin, so the stag in its purity represents Christ as he appeared to St Hubert, St Eustache and other Saints.

Armorial plates continue a familiar type of earlier times, with arms on silver bosses as centers of silver or mazerwood bowls. The collection contains one plate with enameled arms (fig. 128), another with the royal arms of France (fig. 127): three fleurs-de-lis, a form adopted by Charles V in 1377 "pour symboliser la Trinité", as he explained when abandoning the traditional shield "fleurdelisé". A later plate of generous proportions with the imperial arms of Charles V of Hapsburg (fig. 129) was made for his coronation at Nuremberg in 1520. United beneath the double eagle are the arms of Austria and Spain in a somewhat arbitrary constellation, prompted by the desire for a heraldic display of the vastness of the new empire. Thus are included the farthestmost territories East and West—Dalmatia and Granada, omitting Flanders, Brabant and Aragon as older possessions. The plate was undoubtedly executed by Protestant craftsmen who choose to feature the double eagle without halo, and to invoke



In. Figure 13. THE ANNUNCIATION. Engraving by the Master E. S. Third quarter XVth century.



In. Figure 14. STAGS. Engraving by the Master of the Playing-Cards. c. 1450. Bibliothèque Nationale, Paris.

directly the Almighty, "GOTT SEI MIT UNS" (God be with us), contrary to the Catholic convention appealing to the Virgin Mary to intercede.

During the course of the sixteenth century a general decline of the craft occurred, when the easier casting process tended to supersede the slower and more painstaking technique of brass-beating.

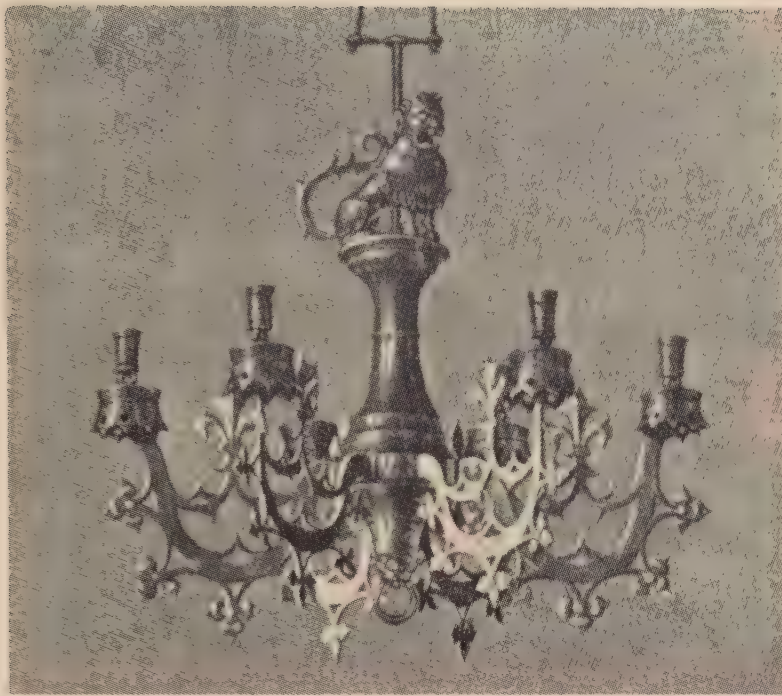
Among the many bronzes for domestic use, which Dinant produced and frequently exported, are the "pots et pellets" (pots and pails) referred to by Philippe de Commynes. One such example is a large three-legged bronze vessel of hawk-shaped outlines, the hinged cover surmounted by a seated lion (fig. 131). The strength and originality of this vessel resulted from a long tradition of artistic excellence, rarely attained elsewhere. Similar vessels found in northern Germany and England tend nevertheless to suggest the possibility of German or insular origin. But to us they prove only the superiority of exports from Dinant. The

merchants from Dinant, established in the city of London, enjoyed special privileges. Membership in the Hansa League, and particularly in the *England-fabrer*—those pursuing trade with England—insured them free trade, in this instance from the nearest ports of Bruges and Antwerp. Nevertheless, English craftsmen, who depended upon imported metal until Elizabethan times, had supplied church bells, monumental brasses and lecterns for the insular market, and similar enterprises also existed in northern Germany. Yet many of the finest fifteenth-century bronzes for use in church or home, wherever they may be found, originated in Flanders.

The bronze and brass workers of Flanders introduced a new type of small chandelier, consisting of six scrolled and foliated candlearms frequently surmounted by a lion sejant and terminating at the bottom in a lion's head. Illustrations of similar chandeliers may be found in the Arnolfini marriage portrait at the National Gallery in London, by Jan van Eyck, and in *The Last Supper* at St Peter in Lowen, by Dirck Bouts (In. fig. 15). Two such chandeliers are included in the collection (figs. 133, 134). Their proportions are so perfectly balanced that they crown the room as they light it.

During the sixteenth and seventeenth centuries there occurred changes of form. This is evident in a Dutch brass chandelier of generous proportions (fig. 135), crowned by a man holding the insigniae of his guild. The candlearms in three tiers have acquired an "S" shape, and the chandelier terminates at the bottom in a globe, a popular type to be seen in paintings of Dutch interiors, particularly of the circle of Pieter de Hooch.

Whereas most other bronzes are of uncertain origin, the two *dinanderie* figures serving as candleholders (figs. 139, 140), can be attributed with confidence to an individual artist, Jan Aert of Maastricht. The master abbreviated his name as "Aert van Tricht" on the baptismal font of the church of Notre Dame at Maastricht, and also on a baptismal font of great originality, at St Jean in s'Hergotenbosch, dated 1492. Our candleholders are of jesters in dancing attitudes. They are almost identical with figures crowning the candle balustrade of the cathedral of St Victor at Xanten in the Rhineland, inscribed: DESEN LUCHTER IS GEMACHT TOE MAASTRICHT A. D. MVE EN EYN.



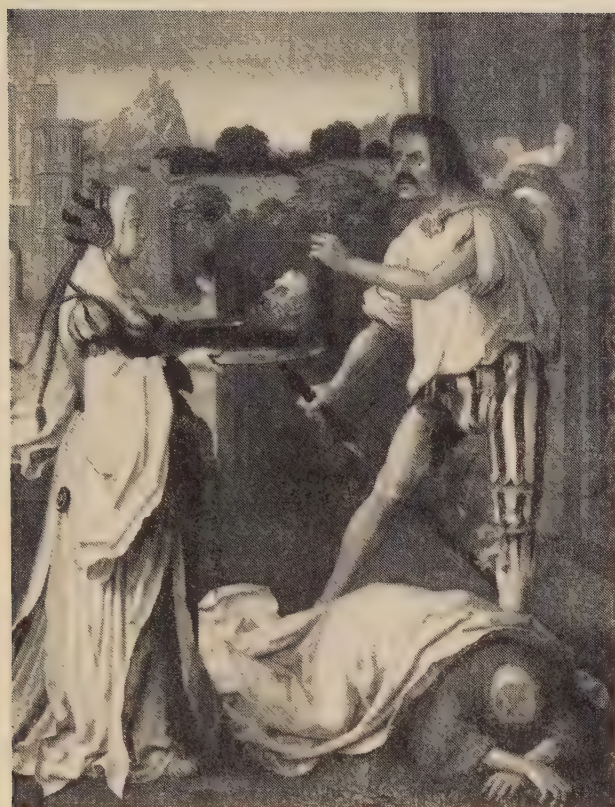
In. Figure 15. CHANDELIER. Detail from *The Last Supper* by Dirck Bouts.
St Peter, Lowen.

(this candelabrum is made at Maastricht A.D. 1501). His figures must have enjoyed considerable popularity, as indicated by several surviving examples. It is to be regretted that nothing of a personal nature is known about the life of the master to elucidate his art.

A pair of bronze firedogs of impressive size and most unusual design (figs. 141-144) would seem to have originated from the region of Antwerp at about 1510-20. It is in the decorative arts of that sea-bordered part of Flanders, towards the end of the Gothic period, that we encounter the *chevalier marin* or *Meerwunder*, an armored knight with fishtail, who inhabited nearby waters and delighted in the company of mermaids. The type may derive from ancient legends possibly related to King Arthur. Such a *chevalier marin*, assisted by a mermaid, supports the armorial shields at the base of our firedogs (fig. 142). These shields are surmounted by elaborately foliated columns of a kind found in the architectural background of Antwerp tapestries, paintings and engravings of the early sixteenth century. The columns are crowned by the figures of Salome and the

Executioner upholding the severed head of St John (figs. 143, 144). Both are closely related to Lucas van Leyden's representations of those characters, in a woodcut of 1513 and in a painting of *circa* 1510 in the Johnson Collection at Philadelphia (In. fig. 16), revealing the same environment of Flanders during the early sixteenth century when Antwerp experienced a period of great prosperity. The identity of the original owners is unknown. They may have been among Antwerp's merchant princes, such as the Fuggers, who had established themselves in richly furnished homes. Dürer records his visit to the new Fugger House at Antwerp in his diary of August 1520, when Lucas van Leyden came to greet him. Our firedogs may have originated from such a home, where local talent was patronized and responded with great excellence of form and execution.

Mortars were among the most universally used bronze vessels. Although primarily intended for secular purposes, their decoration is frequently of a devotional character, displaying patron saints or the figure of Virgin and Child. Unlike Italian mortars, usually made of dark bronze, Flemish, Dutch and German mortars are of light-colored bell metal and were frequently cast in bell or cannon foundries. North of the Alps, particularly during the Gothic period, mortars were of slender form, with one or two handles, in contrast with Italian mortars which tend to be vase-shaped and of lesser height, emphasizing horizontal rather than vertical lines. A North German fifteenth-century flagon is decorated with figures of Apostles on pilasters and a ewer, probably the emblem of a guild of *Kannengiesser* (fig. 145). We ascribe a mortar (fig. 146) to Nuremberg, on account of the almost identical decoration on the baptismal font of St Sebald, made in an unidentified local workshop before or about 1450. Another, dated 1451, can be traced to Salzburg, by the portrayal of the diocese's patron saints, St Rupert and St Virgil (figs. 147, 148). St Rupert introduced the salt industry, which brought wealth to that region, a fact symbolized by the container of salt shown as his attribute. St Virgil was the founder of the monastery of St Peter and of the cathedral of Salzburg. His contemporaries referred to him as the "Geometer", hence the geometric implement in his hand. St Leonard, also shown, was among the most venerated saints of the Alpine regions of Austria and Bavaria (In. fig. 17), and is represented with fetters and chains as



In. Figure 16. BEHEADING OF JOHN THE BAPTIST. By van Leyden. c. 1510. John G. Johnson Collection, Philadelphia.



In. Figure 17. ST LEONARD. Woodcut. From the region of the Alps, 1425-30.

patron saint of prisoners and as protector of domestic animals. That association, it would seem, is due to the willingness of animals which live with man to surrender their freedom and serve him in captivity. The badge on the mortar, a frog surmounted by the letter "F" is that of the family of Froeschl von Martzoll; a pun on the name of Froeschl which, in German, signifies frog. About 1451, the date on the mortar, three brothers, Peter, Ludwig and Georg Froeschl lived at Reichenhall and Traunstein in affluent circumstances, due to salt-mining and trade along the river Inn. An inventory of 1553 of one of the family castles at Karlstein, mentions a mortar, which might be the one in this collection.

Of unusually generous proportions and originality is a mortar with nude wild men on gryphons, swinging clubs, and nude wild women astride stags (fig. 149). According to tradition, however, wild men and women ought not to be entirely nude but are covered by a hairy pelt—cause or evidence of physical

strength—their head encircled by bands of foliated twigs. These wild creatures, considered the children of nature, were particularly popular in wooded districts of southern Germany and Switzerland, where they appear in bronze as candleholders, in tapestries, tiles, caskets and book illustrations. They are the Northern counterpart of the satyrs, fauns and tritons of Italy, benign, primitive and full of elemental strength and appetites, in contrast to civilized man, whose tastes they ridicule and whose duplicity they lament. The nudes on stags and gryphons on our mortar would seem to represent a merging of Italian and Northern imagery. We only know similar wild people, mounted on stags and unicorns from engravings by the Master of the Hausbuch (In. fig. 18), active at the Bodensee during the third quarter of the fifteenth century. As relief decoration on a mortar they are without precedent. In their unruly exuberance and humor, they form a delightful contrast to the quiet serenity of the Italianate cherub borders above and below. This combination of Northern and Southern imagery suggests Alpine origin, in some flourishing workshop where church bells and cannons were executed, and where the design and casting of so large a mortar presented no technical difficulty.

In northern Germany it was customary for guilds to own pewter flagons for use on official occasions. The example in this collection (fig. 150), with marks of the town of Villach, is of typical octagonal form, supported by three lion feet. The unusually fine engraving, derived from the Master E. S., features the Virgin and Saints beneath crossed flamboyant arches and foliage. An entirely original detail, however, is the braided handle terminating in gryphon heads, illustrating the Late Gothic predilection for complicated and involved designs to counterbalance the clean sweep of Gothic lines.

In the style of that same period, the last quarter of the fifteenth century, but executed at least a generation later, is a copper relief representing Mount Calvary (fig. 151). The crowded composition, fittingly described in German as a “Kreuzigung mit Gedraeng” (Crucifixion in a throng), was developed by Altichiero about 1380 and, thereafter, continued to hold the imagination of painters north of the Alps, such as Konrad Laib, Gabriel Maleskircher and Hans Pleydenwurff. Farther north, in Holland, the Master I. A. von Zwolle’s



In. Figure 18. WILD WOMAN AND WILD MAN. Engravings by the Master of the Hausbuch. Third quarter XVth century. Rijksmuseum, Amsterdam.

engraving of Mount Calvary was among the most widely known representations of that subject (*In. fig. 19*). Our relief shows a certain dependence upon this engraving, though we are inclined to think that it is based upon a combination of two different sources of design, the other consisting of the group of holy women and St John which appear on a larger scale. A later adaptation of earlier sources by a retrospective artist may explain why certain details are no longer clearly understood—the postures of the seated Madonna and of the kneeling St Magdalene who has lost the stem of the Cross between her raised hands. Decorative details of armor and costume are indicative of a new trend of style, beyond the vision of fifteenth-century artists.

Until shortly before 1500 the art of the countries north of the Alps remained deeply steeped in Gothic convention. However, the second marriage of Emperor Maximilian to Maria Bianca Sforza at Milan created an opportunity for Northern artists to acquaint themselves with one particular aspect of Renaissance art: its function at the court of great rulers. It then occurred to Maximilian

to commission an equestrian monument, such as he had seen in Italy, for his favorite town of Augsburg. Hans Burgkmair furnished the design, and his court sculptor Gregor Erhart was to execute the monument in stone. The project did not advance beyond the point reached in 1509, when Gregor Erhart submitted the wooden model for a horse, deviating somewhat from Burgkmair's caparisoned mare. Although the stone block for Maximilian's monument had been delivered at once, the execution was abandoned for unknown reasons. All that remains, as has been suggested by E. F. Bange is a small gilt bronze horse at the Berlin Museum, cast for the Emperor from the wooden model as a token of unfulfilled ambitions. The horse in this collection (fig. 152), although not identical, is so closely related to the Emperor's horse, that it must have originated in the same Augsburg workshop.

About the same time artists such as Albrecht Dürer and Peter Vischer the Younger visited Venice and Rome, spurred by the desire to acquaint themselves with more general aspects of Renaissance art, previously transmitted only by means of woodcuts and engravings. In Italy these Nuremberg artists discovered the ideal beauty and heroic strength of the human form, inspired by ancient statuary, which, until then (except for Adam and Eve), had been avoided by Northern artists. In Nuremberg, the brothers Herman and Peter Vischer the Younger introduced bronze figures as an independent art, in the spirit of the Renaissance. The plan of the Gothic shrine of St Sebald, having been changed in some details from the original design of 1488, now included statuettes which no longer required the use of columns with pedestals and canopies. Moreover, they expressed the Renaissance idea of merging Christian and pagan imagery at the shrine, where heroes both of the Old Testament and of Antiquity—Samson, Nimrod (?), Theseus and Hercules—are seated at the corners. The figure of a seated Hercules of extraordinary vigor (fig. 154) bears a strong resemblance in posture to the seated Hercules of the shrine of St Sebald (1514-19), as well as the Torso Belvedere of the first century B.C., discovered at the foot of the Quirinale. Peter Vischer the Younger may have seen that Torso in the Colonna Gardens at Rome, with legs as yet undamaged, as it is recorded in an engraving by Giovanni Antonio da Brescia (In. fig. 20). The damage occurred during the "Sacco di



In. Figure 19. MOUNT CALVARY. By the Master I. A. von Zwolle. Metropolitan Museum of Art, New York.



In. Figure 20. TORSO BELVEDERE. Engraving by Giovanni Antonio da Brescia. Early XVIth century.

Roma" in 1527 or shortly afterwards, when the Torso was transferred to the Vatican upon request of Pope Clement V. German artists must have been well acquainted with the Torso for it had appeared in bronze not only from the Vischer workshop, but in boxwood by Konrat Meit and others, as well as in a drawing of 1533 by Hans Baldung Grien (In. fig. 21).

The Torso Belvedere was not intended to represent Hercules. His display of physical strength suggested that interpretation to antiquarians of the Renaissance. Our Nuremberg bronze statuette, however, although without a club, leaves no doubt that this portrayal is of Hercules seated on the lion pelt. The figure is among the earliest German independent bronze statuettes, revealing the impact of impressions derived from Italy. The smooth finish of the bronze and the dark

lacquer patina, more usual in Italy than in the North, reveal the enthusiastic acceptance of Italian concepts by the Vischer workshop, after completion of the St Sebald shrine.

The figure of Hercules swinging his club (fig. 153) appears to be more deeply steeped in Nordic convention. His thin body does not display the radiant nudity of the hero whose attributes he carries, but the self-conscious nakedness of a Gothic Adam, using the lion pelt instead of the conventional fig leaf. The figure is closely related to the nudes in Lucas Cranach's paintings and reveals the intense struggle for survival of traditional German conventions during the Reformation, before yielding—at least temporarily—to Italian Renaissance ideals: to render ancient themes in classical form.

It may be due to the bias of German artists that they avoided presenting figures in repose. The small fountain figure of Neptune with trident (fig. 155) demonstrates agitation which replaces the classical tranquility of ancient gods. Neptune stands with one foot upon a dolphin whose curling tail rises like a twisted plant. An Italian bronze or engraving, in the manner of Jacopo de' Barbari, may have inspired the South German artist; he may also have seen a figure of Neptune in the collection of Raymund Fugger at Augsburg, or wood-cut reproductions by Apianus Amantius.

The theme of Cleopatra was curiously popular in sixteenth-century Germany, judging by the variety of models in bronze and boxwood. The bronze in this collection (fig. 156) may have been inspired by an Italian engraving or a Paduan figure, similar to the one in this collection (fig. 35). Drama and pathos have been heightened to the extent that they prevail in Dürer's drawing of *Lucretia* of 1508, Hans Sebald Beham's engraving of *Lucretia* of 1530, and Hans Baldung Grien's painting of *Death and the Maiden*. All are preoccupied with the surrender to death. The nudity of Cleopatra has become more natural, although considered a foreign element in a country where humanism and Renaissance were scholarly rather than artistic movements. More characteristic of Nuremberg during the sixteenth century is its popular art, illustrated by the figure of a running man in contemporary festival costume (fig. 161). One is reminded of the traditional Schembart races around the fortified town, and feels



In. Figure 21. HERCULES AND OMPHALE. Drawing by Hans Baldung Grien. 1533. École des Beaux-Arts, Paris.

the jolly humor of Hans Sachs. This new secular art is the result of the Reformation in Germany, popular and strong and permeated throughout with an unsophisticated simplicity.

Two groups of Labors of Hercules (figs. 157–160) show the influence of Heinrich Aldegrever's engravings, published about 1555. Energetic movement heightens the impression of physical strength. Once again the German predilection for action is evident, reminiscent of the Gothic, and anticipating the pathos of the Baroque. Figures of classical mythology had become favorite themes of Augsburg artists working for Hans Fugger, and it is within their circle, during the third quarter of the sixteenth century, that we seek the origin of these groups.

An Augsburg fountain figure (fig. 163), also of the third quarter of the sixteenth century, shows another aspect of secular art: the love of allegory. The figure represents Abundantia holding a ewer in each hand. As befits an allegory

of enduring qualities, her gown is timeless, cascading in loose folds, and her facial expression as unperturbed as that of a Greek goddess, though impersonated by a German matron.

A seventeenth-century crucifix (fig. 165) carved in wood, is characteristic of the retrospective trend of German art, particularly among artists working for Rudolf II of Hapsburg and his *Kunstammer*. This crucifix is a rendering on a reduced scale of Veit Stoss's crucifix, commissioned in 1520 by Nicolas Wickel for the high altar of St Sebald at Nuremberg (now at the church of St Lorenz). The artist is Georg Schweigger, who occasionally worked for the House of Hapsburg. His re-creation of celebrated works of art must have coincided with dynastic ambitions founded upon achievements of the past, to be honored and continued. Georg Schweigger, who repaired Veit Stoss's crucifix in 1652, had qualified by previously executing several copies of that crucifix. It is stated by Doppelmayr in *Historische Nachrichten von den Nuernberger Mathematics and Kuenstlern*, 1730, p. 246, that "Schweigger machte ebenfalls viele kleine Crucifixe . . . von Metall, Holtz, Gips . . . mit einer grossen Geschicklichkeit" (Schweigger also made many small crucifixes . . . of metal, wood, plaster . . . with great dexterity). He continues to say that Schweigger valued the St Sebald crucifix by Veit Stoss so highly "dass er es, so es haette seyn koennen, gegen Erlegung eines grossen Stuck Geldes erkauffet haette" (that he would have bought it for a considerable amount of money, if this had only been possible). The crucifix in this collection combines the original and retrospective qualities of both masters.

The change of style from Renaissance to Early Baroque occurred at Munich and Augsburg, where the Fugger family had created ideal conditions. Moreover, though the Fuggers enjoyed an almost complete trade monopoly in ore, the trade routes for metal to western and northern Europe passed through Augsburg and Munich rather than through Nuremberg, where members of the Vischer workshop continued in the old tradition, unaware of changes elsewhere.

HOLLAND AND GERMANY

Thus it happened that in 1587 the progressive, cosmopolitan Fugger, and the splendor-loving Duke William V of Bavaria, invited Hubert Gerhard of Amsterdam, a pupil of Giambologna, to Augsburg and Munich. He was commissioned to execute fountains and other decorative bronzes for the Fugger castle at Kirchheim in Swabia and for the Residence at Munich. At Munich he created the figure of St Michael for the church of St Michael, and statues intended for the tomb of Duke William V. When the Duke abdicated in 1598 to avoid bankruptcy, Hubert Gerhard departed for Augsburg, in the service of the Fuggers and their town.

The tomb of William V, which was never completed, included two heraldic lions which now guard the entrance to the Munich Residence. The armorial shields which they support bear close resemblance to the two escutcheons in this collection, with the arms of the town of Ulm (fig. 169). They display a mixture of Dutch, German, and Italian decorative elements. The scrollwork follows German *Knorpelstil* and *Rollwerk*, known from Wendel Dietterlin's *Architectura*, published at Nuremberg 1594-1608, and from the engraved cartouches by Lucas Kilian of Augsburg. A pair of bronze brackets supported by winged putti (fig. 170) is also attributed to Hubert Gerhard. They are related to door-pulls and other decorative bronzes executed by Gerhard for the Fugger castle at Kirchheim between 1582 and 1595. Excellence of design and execution distinguish all this work by one of Giambologna's most gifted and independent pupils.

Adriaen de Vries was another Dutch pupil of Giambologna who, at Florence and thereafter as pupil of Hubert Gerhard at Augsburg, succeeded in establishing a perfect balance between Northern and Southern imagery. His work reveals the progression from the Mannerism of the Late Renaissance to the Early Baroque, particularly after his appointment as *Kammerbildhauer* to Rudolph II at Prague in 1601. The group of Hercules and Cacus (figs. 171, 172) is one of his earlier bronzes, in which the influence of Giambologna is perceptible, but no longer controlling. There is the same smooth surface, though the grouping is



*In. Figure 22. MARKET SCENE. By Joachim Bueckelaer.
Wallraf-Richartz Museum, Cologne.*

looser and Giambologna's spiral movements are abandoned. The composition unfolds itself almost like a pierced relief, executed with a precision and clarity of form, characteristic of the younger master, as is the naturalistic base, covered with grass and foliage. The figures are less muscular and athletic than in earlier representations of that theme. The adversaries are of attenuated proportions, exhibiting dexterity rather than physical strength. Their faces withhold all expression, their blood remains cool, even at the height of the struggle. This attitude is typical of the period, before the heat of passion returns with Baroque exuberance.

Adriaen de Vries's figure of a nude runner (figs. 173, 174) displays the same unperturbed facial expression as Hercules and Cacus, and is also considered an

early work. The runner's lean body, touching the ground lightly with only the tip of the left foot, recalls the daring concept of quick motion in Giambologna's bronze Mercury. But there is also an undeniable influence of Michelangelo's famous drawing *Archers shooting at a Herm* at Windsor Castle (inv. no. 12778), based upon a stucco of Nero's *Golden House*. In his drawing of 1530 a similar runner appears amidst nude archers. The adaptation of another kneeling nude for a bronze statuette at the Brunswick Landesmuseum confirms Adriaen de Vries's dependence upon Michelangelo. In all these bronzes he aims at clarity of outline, in a reaction against the exaggerated torsion of Florentine Mannerists.

The two Dutch bronze figures in costumes of about 1600 (figs. 175, 176) are unusual in their unaffected simplicity. The models must have enjoyed great popularity, judging by the occurrence of several other examples, in which the woman carries a market basket, as do similar figures in Joachim Bueckelaer's kitchen scenes (In. fig. 22). She offers a fruit to her companion who, gloves in hand, anticipates a favorite attitude of Terborch's gentlemen. The pair may illustrate a contemporary song or parable, or it may simply embody a reaction against current over-emphasis of mythological and allegorical themes. That they should be executed in bronze is unusual, because costume figures are generally made of less enduring material, such as wood or ivory.

ENGLAND AND FRANCE

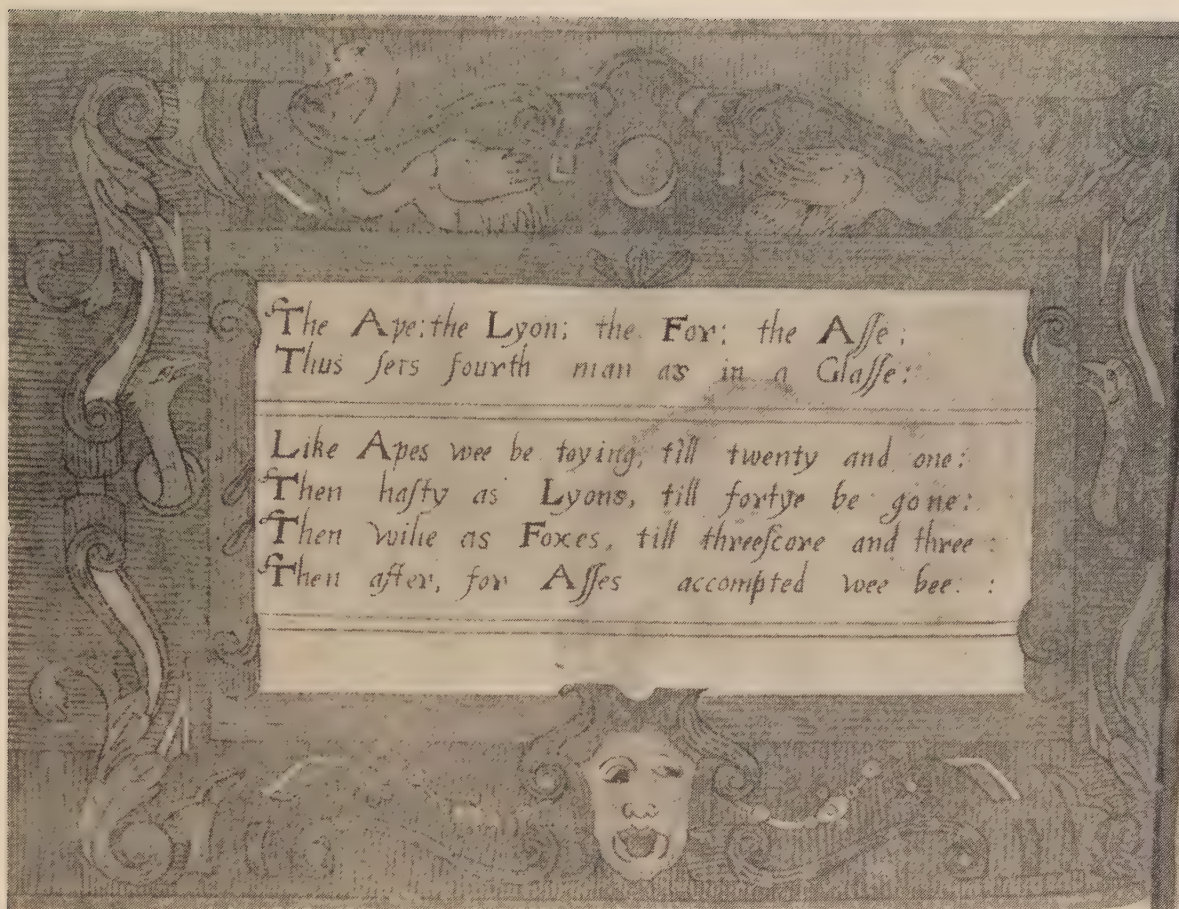
England followed the general trend of style prevailing on the Continent, although with considerable independence. Useful and decorative bronzes were made in England or imported from the region of the Meuse, and frequently resulted in stimulating local productions.

Wooden trenchers enjoyed great popularity during the Elizabethan Age. They were made of sycamore wood, usually circular, very rarely rectangular in shape. The plain surface was intended for fruit or sweetmeats; the decorated side, frequently centering verses, contributed to the entertainment of convivial parties. These legends range from quotations from the Bible and contemporary literature

to popular proverbs. The round trenchers in the original box with arms of Queen Elizabeth (figs. 177, 178) display satirical verses, the rectangular set in a contemporary book-shaped container (figs. 179, 180), displays passages from Bacon's *Governance of Virtue*, published 1550. A design for similar trenchers is included in the *Chronicle*, a manuscript by Thomas Trevelyon, dated 1616 (In. fig. 23). The decoration of these sets was inspired by Elizabethan gardens, as were contemporary needlework and poetry. There are strawberries, both fruit and flower, oak leaves and acorns, peas and peapods, roses, pinks and cowslips, interspersed with occasional strapwork forming true-lovers' knots. Trenchers belonged so much to the English domestic scene that Shakespeare refers to them repeatedly, such as "Holding a trencher, jesting merrily" (*Love's Labour's Lost*, v. ii. 477), and "There, take it to you, trenchers, cups and all" (*The Taming of the Shrew*, iv. i. 68) and, figuratively, as Antony addresses Cleopatra: "I found you as a morsel, cold upon Dead Cæsar's trencher". (*Antony and Cleopatra*, III. xiii. 117).

Equally characteristic of the English scene are the enamels on cast brass, known as Stuart or Surrey Enamel. The only other type of large-scale enamels in England had been medieval church brasses and altar tombs and, since Tudor times, armorial plaques to be placed above the stalls of knights, as in King Henry's Chapel at Westminster, or St George's Chapel at Windsor. However, there is no relationship in technique, the Stuart enamels having been produced by casting. They were made during a brief period only, from about 1650 to the end of the reign of Charles II, presumably at the brass-mills of Esher in Surrey, operating between 1649 and 1683-4.

There is no reference to these enamels in contemporary records or inventories, in spite of the occasional occurrence of royal cyphers and crests (fig. 199), indicative of high patronage. The brass foundation is cast with a decorative pattern in low relief. Opaque, predominantly blue and white, enamel is then applied to the recesses of the design, leaving the pattern slightly raised, and the enamel surface unpolished. Technical requirements, such as the heavy brass outlines, resulted in a form of decoration, strangely unrelated to current ornamental designs, although the almost universal motif then—the tulip—is occasionally featured, infolding *bobèches* with floral petals (figs. 205, 207).



In. Figure 23. DESIGN FOR TRENCHER. From *Chronicle*, manuscript by Thomas Trevelyon. 1616. Collection of Professor Boies Penrose, Devon, Pa.

The vitreous enamel paste appears to have been imported from Venice, and it is probable that Venetian craftsmen carried out the first English productions. This belief is strengthened by the occurrence of Venetian elements of design. Candlearms extending from arm-and-fist-shaped supports, on sconces (figs. 202, 203, 208) and candelabra (fig. 205) are a Venetian motif. The pair of fire-dogs, with arms of the royal House of Stuart (fig. 199), displays supporting figures in the manner of Alessandro Vittoria. On English firedogs, usually of cast or wrought iron, the human form is adopted only as rigid pilaster or term, not influenced by a sophistication of pose, typical of Venetian art. Another pair of andirons (fig. 200) features battle scenes of most original, if not unique character. Obviously, a production of such short duration could hardly be expected to have repeated established designs. However, in the absence of any documentation, the



In. Figure 24. QUEEN ANNE. Engraving. National Portrait Gallery, London.



In. Figure 25. GEORGE I. Engraving. National Portrait Gallery, London.

contributing influence of Venetian art upon Stuart enamels can only be suggested and not affirmed.

During the later reign of the Stuarts, when Sir Godfrey Kneller succeeded Anthony van Dyck as favorite court painter, English State portraiture developed into an indigenous art. Royal portraits were frequently engraved to insure a wide circulation and these engravings or mezzotints served in turn for adaptation in needlework, tapestry, ivory or wood. Two limewood carvings in this collection, of Queen Anne and King George I (figs. 210, 211), illustrate that process (In. figs. 24, 25).

In France, royal portraiture survives infrequently, having been exposed to the vicissitudes of the Revolution. Although Louis XV commissioned his favorite portraitist and "sculpteur du Roi", Jean-Baptiste Lemoyne, to execute several State portraits—some of marble, others of bronze—each year from 1730 to 1773, very few escaped destruction. These circumstances lend special significance

to Lemoyne's earliest surviving bronze bust of Louis XV, signed: J. B. LEMOYNE FECIT 1737 (In. fig. 26), figs. 212, 213. Though smaller than life, the grand manner of the monarch and of his period is fully preserved in his noble attitude, enhanced by flowing drapery. Indeed, this rendering of the youthful monarch must have been so well received and remembered that it was revived more than a generation later, modeled in biscuit at Sèvres, and in soft-paste porcelain at Tournai now in the Wilson Collection, at the Metropolitan Museum of Art, New York.

At the threshold of the Industrial Revolution, a new production of useful metalwork flourished in England under Matthew Boulton. The success of this enterprise was due in part to the endeavor to stem the flow of French imports. Parisian masters, supplying the French court with ornamental and useful bronzes of latest fashion, had conquered the insular market through excellence of design and workmanship. They succeeded in gilding bronze more brilliantly than had hitherto been possible, although their process involved exposing the craftsmen to poisonous mercury fumes—an issue raised during the French



In. Figure 26. J. B. LEMOYNE FECIT 1737. Signature from bust of Louis XV (Figures 212 and 213).

Revolution as typical of excesses resulting from the luxurious tastes of the court. The beauty of these bronzes was further enhanced by the interplay of brilliant and matted surfaces. Pierre Gouthière occasionally used contrasting materials—enamel, ivory or colored marble—varying the effect with the ingenuity of a great “ciseleur-doreur du roi”.

Matthew Boulton (1728–1809) established his factory at Soho, two miles north of Birmingham, producing ormolu, buttons, steel buckles and silver-plate. He became the leading English supplier of ormolu to trade and royalty. When Boulton entered into partnership with James Watt to develop the steam-engine, he gradually abandoned the manufacture of ormolu. In 1777 George III had ordered a clockcase, cassolets, and a pair of Blue John candelabra for Queen Charlotte. They were received with enthusiasm, and the King, greeting Boulton, said: “It is long since we have seen you at court. What business are you now engaged in?” Boulton, referring to the steam-engine, answered: “I am now engaged, your Majesty, in the production of a commodity which is the desire of Kings—POWER.” (Smiles, p. 1).

The original design for Queen Charlotte’s candelabra survives as number 399 in Matthew Boulton’s pattern books at the Birmingham City Library (In. fig. 27). The pair of Blue John candelabra in this collection (fig. 215) is of almost identical design. Blue John or Derbyshire Fluorspar, from a nearby mine discovered in 1743, constituted one of Boulton’s favorite materials in combination with ormolu mounts, demonstrated by another pair of candelabra (fig. 214) and a pair of perfume burners (fig. 216). Boulton expressed his delight in this type of work in these words: “The mounting of vases is a large field for fancy, in which I shall indulge, as I perceive it possible to convert even a very ugly vessel into a beautiful vase.” (Smiles, p. 173.) At times he made mounts for Wedgwood vases or painted enamels, similar to those signed W. H. CRAFT 1787 (fig. 217). He constantly searched for suitable designs, visiting private and public collections or auction houses, to draw or to purchase objects to inspire him in his work. He even borrowed antique candlesticks and vases from Queen Charlotte and from the Duke of Northumberland, who gave him an introduction to Horace Walpole, so that he might visit and examine the collections at



In. Figure 27. DESIGN FOR CANDELABRUM. No. 399 of Matthew Boulton's pattern books in the Birmingham City Library.

Strawberry Hill. Agents also were sent to the Continent to purchase samples of metalwork and engravings to serve as patterns. He spared no effort to achieve versatility of design which, though not always of Boulton's invention, gained originality and merit in the combination of ormolu with other materials and in its sheer excellence of workmanship.

CONCLUSION

Among the varied objects in this Catalogue, the bronze statuettes command special interest. This is due, we would like to think, to the fact that they are intended for intimate pleasure, close contemplation and handling, that the finer points of modeling and surface texture may be fully communicated. Their enduring qualities have been the delight of discriminating collectors throughout the ages. Indeed, such bronzes are among the oldest forms of art to have been collected. They are the highlights of this Catalogue, in addition to useful or decorative objects whose innate qualities of design and workmanship distinguish them as works of art.

ILLUSTRATIONS



H. $3\frac{1}{4}$ in.

Figure 1. PITCHER. Bronze.

Italy (Venice), c. 1200



Figure 2. HERCULES AND THE NEMEAN LION. Bronze.
H. $5\frac{1}{4}$ in.; L. $4\frac{1}{2}$ in.

Italy, c. 1200



Figure 3. HERCULES AND THE NEMEAN LION (Figure 2), second view.



H. 10 $\frac{1}{4}$ in.

Figure 4. HEAD OF STAFF. Boxwood set with glass pearls.

Italy (Venice), end of XIIIth century



Figure 5. GITTERN. Boxwood.

Italy (Milan), end of XIVth century

H. 13 in.



H. 10 $\frac{1}{4}$ in.

Figure 6. ST CHRISTOPHER. Bronze. By Bartolommeo Bellano.
Italy (Padua), last quarter XVth century



Figure 7. ST CHRISTOPHER (Figure 6), second view.



Figure 8. DAVID WITH THE HEAD OF GOLIATH. Bronze. School of Bartolommeo Bellano.

H. 9½ in.

Italy (Padua), last quarter XVth century



Figure 9. STANDING BOWL. Bronze. School of Bartolommeo Bellano.

Italy (Padua), end of XVth century

H. 10 $\frac{1}{4}$ in.



Figure 10. PRANCING HORSE, Bronze. By Bartolommeo Bellano.

L. 9 in.

Italy (Padua), last quarter XVth century

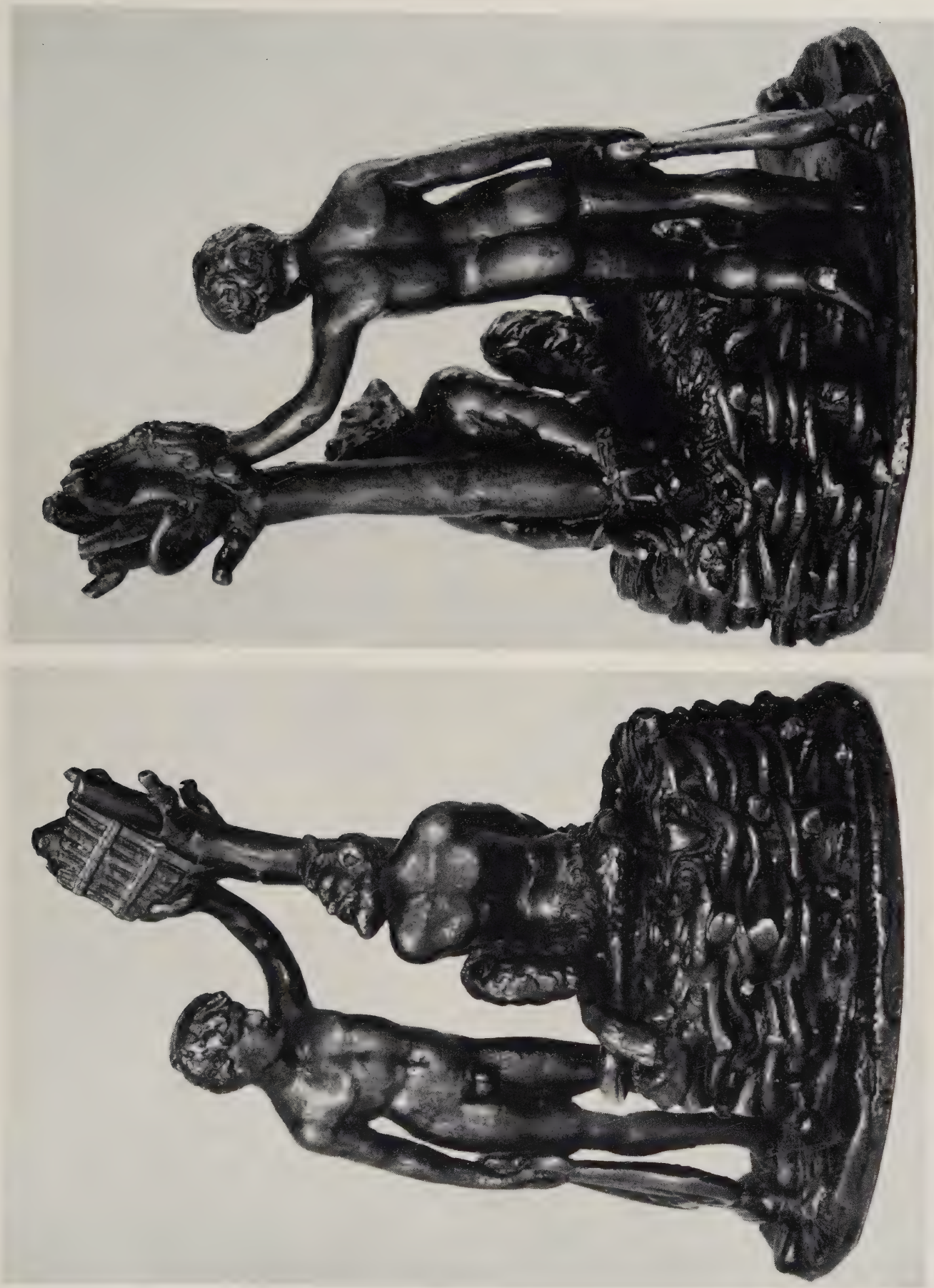


Figure 11. APOLLO AND MARSYAS. Bronze. Attributed to Andrea Riccio.

H. 63 in.

Italy (Padua), first quarter XVth century



Figure 12. SATYR AND SATYRESS. Bronze. By Andrea Riccio.

Italy (Padua), first quarter XVIth century

H. 9½ in.



Figure 13. SATYR AND SATYRESS (Figure 12), second view.



Figure 14. Detail of SATYR (Figure 15).



H. 9 $\frac{1}{4}$ in.

Figure 15. SATYR. Bronze. By Andrea Riccio.

Italy (Padua), first quarter XVIth century



H. 11 $\frac{1}{4}$ in.

Figure 16. PAN. Bronze. By Andrea Riccio.

Italy (Padua), first quarter XVIth century



Figure 17. Detail of PAN (Figure 16).



H. 6 in.

Figure 18. HORSE AND RIDER. Bronze. By Andrea Riccio.

Italy (Padua), first quarter XVIth century



Figure 19. HORSE AND RIDER (Figure 18), second view.



Figure 20. Detail of RIDER (Figures 18 and 19).



H. 8½ in.

Figure 21. EWER in the shape of a chimera. Bronze.

Italy (Veneto-Paduan), first quarter XVIth century



L. 6 $\frac{3}{4}$ in.

L. 5 $\frac{1}{2}$ in.

Figure 22. OIL LAMP. Bronze. School of Andrea Riccio.

Figure 23. OIL LAMP. Bronze. School of Andrea Riccio.

Italy (Padua), first quarter XVIth century

Italy (Padua), first quarter XVIth century



Figure 24. MEDAL OF SIGISMUNDUS MALATESTA. Bronze.
By Matteo de' Pasti.

D. $3\frac{1}{8}$ in.

Italy (Rimini), 1441



Figure 25. GROTESQUE FIGURE. Bronze. School of Andrea Riccio.
Italy (Padua), first quarter XVth century

H. $4\frac{3}{4}$ in.



H. 14 $\frac{1}{4}$ in.

Figure 26. NEPTUNE. Bronze. By Severo da Ravenna.

Italy (Veneto-Paduan), c. 1500



Figure 27. Detail of NEPTUNE (Figure 26).



Figure 28. TRIUMPH OF NEPTUNE. Bronze.

Italy (Veneto-Paduan), first quarter XVIth century

D. $9\frac{3}{4}$ in.



Figure 29. SATYR AND BACCHANTE. Bronze. Inscription: NATURA FOVET QVAE NECESSITAS VRGET (Nature encourages what necessity requires).

D. $6\frac{3}{4}$ in.

Mantua, end of XVth century



H. $4\frac{1}{2}$ in.

Figure 30. STAG. Bronze.

Italy (Northern), end of XVth century



Figure 31. FEMALE PANTHER. Bronze.

Italy (Padua?), first third XVIth century

Figure 32. LION. Bronze.

Italy (Padua?) c. 1500

H. 4½ in.

H. 4½ in.



H. $9\frac{1}{2}$ in.

Figure 33. CHILD'S PORTRAIT. Bronze. Attributed to Tullio Lombardo.

Italy (Venice), c. 1500



Figure 34. MALE TORSO. Bronze.

Italy (Venice or Ferrara), end of XVth century

H. 6½ in.



H. 10 $\frac{1}{4}$ in.

Figure 35. CLEOPATRA. Bronze.

Italy (Padua), end of XVth century



Figure 36. VENUS. Bronze.

H. 10 in.

Italy (Padua), c. 1500



H. 15 in.

Figure 37. HERCULES AND ANTAEUS. Bronze. By Francesco da Sant' Agata.

Italy (Padua), first quarter XVIth century



Figure 38. HERCULES AND ANTAEUS (Figure 37), second view.



H. 14 in.

Figure 39. HERCULES. Bronze. By Vittore Camelio (Gambello).

Italy (Venice), c. 1525



H. $17\frac{1}{4}$ in.

*Figure 40. EVE. Bronze. By a follower of Antonio Rizzo.
Italy (Venice), first quarter XVIIIth century*



Figure 41. HERCULES? Bronze. School of Antonio Pollaiuolo.
H. 10½ in. Italy (Florence), last quarter XVth century
Note: It is my belief that this bronze is by Pollaiuolo rather than by his school. IRWIN UNTERMYER



Figure 42. Detail of YOUTH (Figures 43 and 44).



H. 10 in.

Figure 43. YOUTH. Bronze.

Italy, second half XVth century



Figure 44. YOUTH (Figure 43), second view.



Figure 45. MORTAR. Bronze.

H. 4 in.

Italy, after 1555



Figure 46. MORTAR (Figure 45), second view.



H. $6\frac{1}{4}$ in.

Figure 47. HERCULES AND THE NEMEAN LION. Bronze.

Italy (Florence), end of XVth century



Figure 48. HERCULES AND THE NEMEAN LION. Bronze.

Italy (Florence), c. 1500

H. $7\frac{3}{4}$ in.



H. 21½ in.

Figure 49. SATYR AND NYMPH. Marble. By Zaccaria Zacchi.

Italy (Volterra), 1506



Figure 50. AUTUMN. Gilt Bronze.

H. $9\frac{1}{8}$ in.

Italy (Venice), c. 1700



H. 15½ in.

Figure 51. SAMSON AND THE PHILISTINES. Bronze. By Pierino da Vinci.

Italy (Florence), c. 1550



Figure 52. SAMSON AND THE PHILISTINES (Figure 51), second view.



Figure 53. VICTORY OF VIRTUE OVER VICE. Bronze. By a follower of Vincenzo Danti.
H. $18\frac{1}{8}$ in. Italy, last quarter XVIth century

Note: This bronze I consider to be by Vincenzo Danti rather than by a follower. IRWIN UNTERMYER



Figure 54. VICTORY OF VIRTUE OVER VICE (Figure 53), second view.



Figure 55. JUPITER. Bronze. By Benvenuto Cellini.
H. $12\frac{3}{4}$ in. including base $18\frac{3}{4}$ in. Italian artist working in France (Fontainebleau) c. 1560



Figure 56. JUPITER (Figure 55), second view.



H. 7 in.

Figure 57. DANCING YOUTH. Bronze. By Domenico Poggini.

Italy (Florence), c. 1550



Figure 58. ANATOMICAL FIGURE. Bronze.

H. 6 $\frac{3}{8}$ in.

Italy (Florence), c. 1575



H. $13\frac{1}{2}$ in.

Figure 59. ARCHITECTURE. Bronze. By Giambologna.
Flemish artist working in Italy (Florence), 1570-80



Figure 60. ASTRONOMY. Bronze. By Giambologna.

Flemish artist working in Italy (Florence), 1570-80

H. 16 $\frac{1}{4}$ in.



Figure 61. WILD BOAR. Bronze. By a follower of Giovanni Francesco Susini.

H. 7 in.; L. $8\frac{1}{4}$ in.

Italy (Florence), end of XVIIIth century



Figure 62. MORGANTE. Bronze. Attributed to Valerio Cioli.
H. 5¼ in. Italy (Florence), third quarter XVIth century



H. $3\frac{1}{2}$ in.

*Figure 63. MORTAR. Bronze.
Italy (Venice?), third quarter XVIth century*



H. $11\frac{1}{4}$ in.

Figure 64. DOOR KNOCKER. Bronze.

Italy (Venice), c. 1550



Figure 65. DOOR ORNAMENT in the shape of a rivergod. Bronze. In the style of Leone Leoni.
L. 12 in. Italy (Milan), third quarter XVIIth century



Figure 66. TRITON ON TORTOISE serving as inkstand. Bronze. By Leone Leoni.
Italy (Milan), third quarter XVIth century

H. 6 $\frac{1}{4}$ in.



Figure 67. OIL LAMP ON STAND. Bronze. Lamp by Leone Leoni.
Arms of Borghese and Strozzi.

H. 16½ in.

Italy (Rome), third quarter XVth century



Figure 68. OIL LAMP. Detail of Figure 67.



Figure 69. INKSTAND (one of a pair), surmounted by allegory of History. Bronze. By Tiziano Aspetti.
H. 10 $\frac{1}{4}$ in. Italy (Venice), third quarter XVIth century



Figure 70. INKSTAND (one of a pair), surmounted by allegory of Vigilance. By Tiziano Aspetti.

H. 10 $\frac{1}{4}$ in.

Italy (Venice), last quarter XVIth century



Figure 71. CANDLEHOLDER (one of a pair). Bronze. Attributed to Niccolò Roccatagliata.

Italy (Venice), first quarter XVIIIth century

L. 11½ in.



Figure 72. CANDLEHOLDER (one of a pair). Bronze. Attributed to Niccolò Roccatagliata.

Italy (Venice), first quarter XVIIIth century

L. 11½ in.



H. 9 in.

*Figure 73. HERCULES FARNESE. Gilt Bronze. Attributed to Pietro da Barga.
Italy (Rome), third quarter XVIth century*

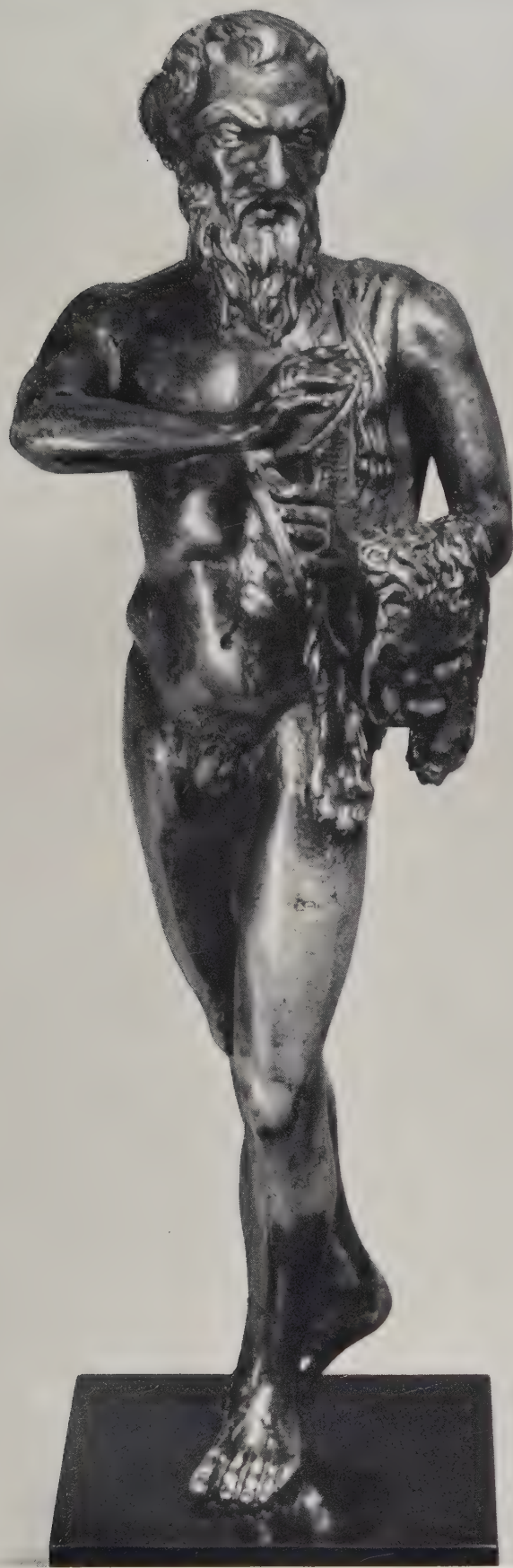


Figure 74. PAN. Bronze. Attributed to Pietro da Barga.

H. 11 in.

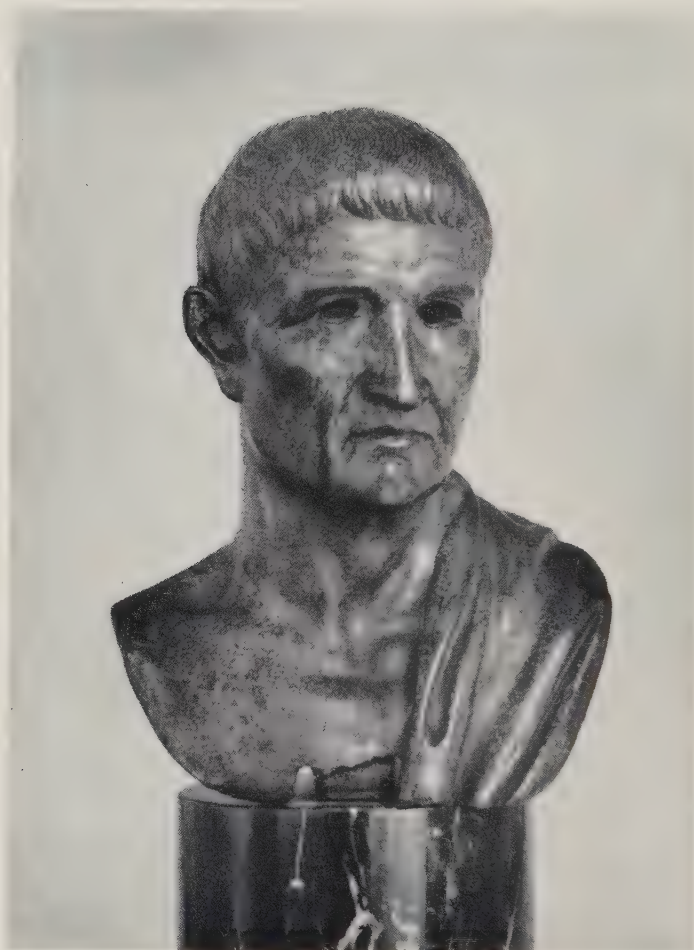
Italy (Rome), third quarter XVth century



H. $3\frac{3}{4}$ in. *Figure 75. VASE (two of four views), Bronze.* Italy (Rome), c. 1550



Figure 76. VASE (two of four views, of Figure 75).



H. $3\frac{1}{2}$ in.

Figure 77. PORTRAIT BUST OF A ROMAN. Bronze.

Italy, c. 1600



*Figure 78. EWER. Bronze with silver inlay. Inspired by bronzes excavated at Pompeii.
H. 6½ in. Italy (Rome), last quarter XVIIIth century*



H. 6 in.

Figure 79. LUCRETIA. Bronze. By a follower of Bernini, possibly of Flemish origin.

Italy (Rome), c. 1650



Figure 80. CHRIST CHILD. Bronze. School of François Duquesnoy.

Flemish artist working in Italy (Rome), c. 1650

H. $9\frac{1}{2}$ in.



Figure 81. TRITON WITH SHELL serving as salt cellar. Copper, parcel gilt and silver-gilt.
By a follower of Bernini.

H. $5\frac{1}{2}$ in.

Italy (Rome), third quarter XVIIIth century



Figure 82. TABLE BELL. Bronze, parcel gilt. Arms of Carafa.

H. $7\frac{3}{4}$ in.

Italy, XVIth century



Figure 83. PRUNING SET. Gilt bronze and steel. Inscribed: FACET AMOLINO ALAPALME.
H. from 6½ in. to 13¼ in. Italy, XVIth century



H. $43\frac{1}{2}$ in. to $44\frac{1}{2}$ in.

Figure 84. FIRE TOOLS. Bronze and iron.

Italy (Florence), third quarter XVIIth century



H. 62 in.

Figure 85. FIRE TOOLS. Iron.

Italy, end of XVIth century



H. $53\frac{1}{2}$ in. and $53\frac{3}{4}$ in.

Figure 86. FIRE TOOLS. Steel.

Spain, XVIth century



H. 19 in.

Figure 87. HERCULES SKINNING THE NEMEAN LION. Bronze.

Italy (Rome?), c. 1700



Figure 88. HERCULES SKINNING THE NEMEAN LION (Figure 87), second view.



Figure 89. HERCULES BRINGING THE ERYMANTHEAN BOAR BEFORE EURYSTHEUS. Bronze.
H. 16 $\frac{3}{4}$ in. Italy (Rome?), c. 1700



Figure 90. HERCULES BRINGING THE ERYMANTHEAN BOAR BEFORE EURYSTHEUS (Figure 89), second view.



L. 16½ in.

Figure 91. TORCH-BEARING ARM. Bronze, parcel gilt.

Italy (Venice), second half XVIIIth century



Figure 92. WALL LIGHTS (pair). Wrought iron, painted and gilt.

H. 12½ in.

Italy (Venice), middle XVIIIth century



H. 9½ in.

Figure 93. AQUAMANILE in the shape of a lion. Dinanderie.

Germany (Saxony), second half XIIIth century



Figure 94. AQUAMANILE in the shape of a lion. Dinanderie.

Germany (Northern), XIIIth century

H. $7\frac{3}{4}$ in.



H. 15 in.

Figure 95. AQUAMANILE in the shape of a mounted knight. Dinanderie.

Germany (Saxony), end of XIIIth century



Figure 96. AQUAMANILE in the shape of a unicorn. Dinanderie.

Germany (Saxony), c. 1400

H. 15 $\frac{1}{4}$ in.



Figure 97. APOSTLE JACOBUS. Gilt bronze.
H. $12\frac{1}{2}$ in. Germany (Lower Saxony), c. 1350



Figure 98. APOSTLE PHILIPPUS. Gilt bronze.
H. 12½ in. Germany (Lower Saxony), c. 1350



Figure 99. MOURNER. Alabaster. By Pere Oller. From the tomb of Fernando de Antequera, King of Aragon,
at Poblet.

H. 14 $\frac{3}{4}$ in.

Spain (Catalonia), 1416



H. 13½ in.

Figure 100. ST MAMMÈS. Bronze.

Burgundy (Langres), end of XVth century



Figure 101. PLATE. Dinanderie. Pelican in her Piety.

D. 20 in.

Wallonia (Dinant or Malines), c. 1480



Figure 102. PLATE. Copper. Phyllis and Aristotle.

D. 20 in.

Wallonia (Dinant or Malines), *c.* 1480



D. 14½ in.

Figure 103. PLATE. Dinanderie.

Wallonia (Dinant) middle of XVth century



D. 17 in.

Figure 104. PLATE. Dinanderie.

Wallonia or Germany (Lower Rhine), third quarter XVth century



Figure 105. PLATE. Dinanderie.

D. 15 in.

Wallonia (Dinant), third quarter XVth century

Figure 106. PLATE. Dinanderie. Christ and the Woman of Samaria.

D. 15½ in.

Germany (Nuremberg), c. 1525



Figure 107. PLATE. Dinanderie. Inscribed: AVE MARIA GRATIA PLENA DOMINVS TECVM BENEDIC.

Wallonia or Germany (Lower Rhine), last quarter XVth century

Figure 108. PLATE. Dinanderie. Inscribed: ICH WART ON ZIT (I was on time).

Wallonia or Germany (Lower Rhine), last quarter XVth century



Figure 109. PLATE. Dinanderie.

D. 15½ in.

Germany, last quarter XVth century



D. $20\frac{1}{4}$ in.

Figure 110. PLATE. Dinanderie.

Germany, last quarter XVth century



D. 23 $\frac{3}{4}$ in.

Figure 111. PLATE. Dinanderie.

Germany, end of XVth century



Figure 112. PLATE. Dinanderie. Inscribed: AVE MARIA GRATIA PLENA DOMINVS TECVM BENEDIC.

D. 17 in.

Germany, last quarter XVth century



Figure 113. PLATE. Dinanderie.

Germany, last quarter XVth century

Figure 114. PLATE. Dinanderie.

Germany, first quarter XVIth century

D. 16 in.

D. 15½ in.



Figure 115. PLATE. Dinanderie.

Germany, end of XVth century



Figure 116. PLATE. Dinanderie.

Germany, end of XVth century

D. 18½ in.

D. 18 in.



Figure 117. PLATE. Dinanderie. The Annunciation.

D. $23\frac{3}{4}$ in.

Germany, end of XVth century



Figure 118. PLATE. Dinanderic. The Annunciation.

Germany, end of XVth century

D. 23 in.



D. 20½ in.

Figure 119. PLATE. Dinanderie. St George and the Dragon.

Germany (Lower Rhine), end of XVth century



D. 21½ in.

Figure 120. PLATE. Dinanderie.

Germany, end of XVth century



Figure 121. PLATE. Dinanderie. St Sebastian.

D. 16 $\frac{1}{4}$ in.

Germany, c. 1500

Figure 122. PLATE. Adam and Eve.

D. 16 in.

Germany, c. 1500



Figure 123. BOWL. Mystic Chase of the Unicorn.
D. 12 in. Germany (Lower Rhine), last quarter XVth century



Figure 124. BOWL. Dinanderie. St. George and the Dragon.
D. 10 in. Germany (Lower Rhine), last quarter XVth century



D. 15½ in.

Figure 125. PLATE. Dinanderie. Joshua and Kaleb.

Germany (Nuremberg), c. 1500

D 15½ in.

Figure 126. PLATE. Dinanderie.

Italy (?) XVIIth century



Figure 127. PLATE. Dinanderie. Royal arms of France.

Wallonia (Dinant), second half XVth century



Figure 128. PLATE. Dinanderie. Armorial shield of translucent enamel on silver.

Wallonia, middle of XVth century

D. 17 in.

D. 16 in.



Figure 129. PLATE. Dinanderie. Arms of Emperor Charles V, made for his coronation.

D. 20½ in.

Germany (Nuremberg), 1520



D. $9\frac{3}{4}$ in.

Figure 130. BOWL. Dinanderie. St George and the Dragon.

Germany (Nuremberg), c. 1525



H. 17 $\frac{3}{4}$ in.

Figure 131. COVERED VESSEL. Dinanderie.

Wallonia (Dinant), end of XIVth century



H. $6\frac{1}{2}$ in.

Figure 132. BIRDS (pair). Dinanderie.

Flanders, XVth century



Figure 133. CHANDELIER. Dinanderie.

H. 18 in.

Flanders, middle of XVth century

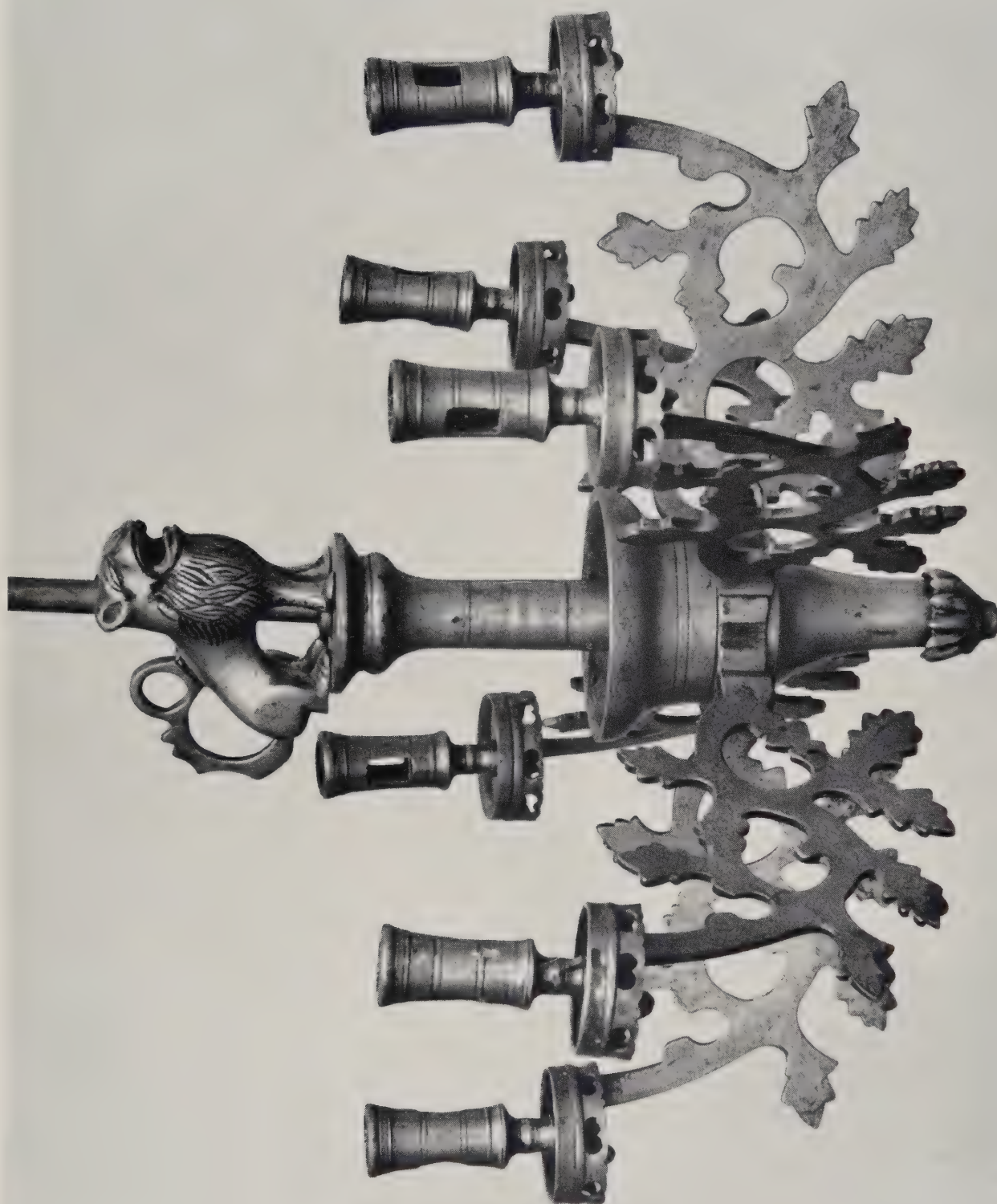


Figure 134. CHANDELIER. Dinanderie.

H. 16 in.

Flanders, middle of XVth century



Figure 135. CHANDELIER. Brass.

H. 71 in.

Holland, second half XVIIIth century



Figure 136. CANDLESTICK. Bronze and rock crystal.

Germany (Saxony), XIIIth century

H. $8\frac{1}{2}$ in.



H. 13 in.

Figure 137. DOOR KNOCKER, figure of martyr saint. Iron.

France, XVth century



Figure 138. FIREBACK. Iron.

H. 23½ in.; L. 37 in.

France, XVth century



H. 11½ in.

Figure 139. CANDLEHOLDER in the shape of a fool. Dinanderie. By Aert van Tricht.

Lower Rhine (Maastricht or Xanten), c. 1500



Figure 140. CANDLEHOLDER in the shape of a jester. Dinanderie. By Aert van Tricht.

Lower Rhine (Maastricht or Xanten), c. 1500

H. 12 in.



H. 60 in.

Figure 141. FIREDOGS. Bronze.

Flanders (Antwerp), 1510-20



Figure 142. Detail of FIREDOGS (Figure 141r).



Figure 143. Executioner with head of St John. Detail of FIREDOGS (Figure 141).



Figure 144. Salome. Detail of FIREDOGS (Figure 141).



H. 12 in.

Figure 145. FLAGON. Pewter.

Austria (Villach, Carinthia), last quarter XVth century



H. 9 in.

Figure 146. MORTAR. Bell metal.

Germany (Nuremberg), middle of XVth century



H. 9 $\frac{1}{2}$ m.

Figure 147. MORTAR. Bell metal. Arms of Froeschl of Martzoll.

Austria (Salzburg), 1451



Figure 148. MORTAR (Figure 147), second view.



H. $12\frac{1}{2}$ in.

Figure 149. MORTAR. Bell metal.

Alpine, c. 1525



Figure 150. FLAGON. Pewter.

H. 12 in.

Germany (Luneburg), last quarter XVth century



Figure 151. MOUNT CALVARY. Copper.

H. 18 $\frac{1}{2}$ m.; W. 9 $\frac{1}{2}$ m.

Holland or Lower Rhine, c. 1520



Figure 152. HORSE. Bronze. School of Gregor Erhart.

H. $5\frac{7}{8}$ in.; L. $7\frac{1}{2}$ in.

Germany (Augsburg), c. 1508-9



H. 9 in.

Figure 153. HERCULES. Bronze.

Germany, c. 1525



H. $8\frac{1}{4}$ in.

Figure 154. HERCULES. Bronze. By the Vischer workshop.

Germany (Nuremberg), c. 1525



H. 15 in.

Figure 155. FOUNTAIN FIGURE OF NEPTUNE.

Germany (Nuremberg), c. 1525



H. $9\frac{1}{2}$ in.

Figure 156. CLEOPATRA. Bronze.

Germany (Nuremberg), 1550-60



H. $9\frac{1}{2}$ in.

Figure 157. HERCULES WITH THE CRETAN BULL. Bronze.

Germany (Augsburg), 1560-70



Figure 158. HERCULES WITH THE CRETAN BULL (Figure 157), second view.



H. 9¼ in.

Figure 159. HERCULES WITH THE ERYMANTHEAN BOAR. Bronze.

Germany (Augsburg), 1560-70



Figure 160. HERCULES AND THE ERYMANTHEAN BOAR (Figure 159), second view.



Figure 161. RUNNING MAN IN FESTIVAL COSTUME. Bronze.

H. $6\frac{3}{4}$ in.

Germany (Nuremberg), c. 1550



H. 9½ in.

Figure 162. DOOR KNOCKER, half figure of Pan. Dinanderie.

Germany (Southern), 1560 -70



H. $1\frac{3}{4}$ in.

Figure 163. FOUNTAIN FIGURE OF ABUNDANTIA. Bronze.

Germany (Augsburg), c. 1580



H. 9. in.

Figure 164. MADONNA. Boxwood.

Flanders, *c.* 1500



H. 12 in.

*Figure 165. CRUCIFIX. Limewood. By Georg Schweigger.
Germany (Nuremberg), middle of XVIIth century*



Figure 166. ANGEL, from a Coronation of the Virgin. Limewood, painted and gilt.
Germany (Franconia), end of XVth century

L. 18 in.



H. $7\frac{3}{4}$ in.

*Figure 167. FEMALE FIGURE. Limewood. By Leonard Kern.
Germany (Nuremberg), second quarter XVIIIth century*



Figure 168. ALLEGORY OF VANITY. Ivory.

H. 8 $\frac{1}{2}$ in.

Germany (Nuremberg), middle of XVIIth century



Figure 169. PAIR OF ESCUTCHEONS WITH ARMS OF THE TOWN OF ULM. Bronze. By Hubert Gerhard.

H. $12\frac{3}{4}$ in.; W. $8\frac{1}{4}$ in.

Dutch artist working in Germany (Munich or Augsburg), c. 1600



Figure 170. PAIR OF BRACKETS. Bronze. By Hubert Gerhard.

Dutch artist working in Germany (Munich or Augsburg), c. 1600

H. 6 in.



H. 10½ in.; W. 9½ in.

Figure 171. HERCULES AND CACUS. Bronze. By Adriaen de Vries.
Dutch artist working principally in Germany (Munich or Augsburg), 1590–1600



Figure 172. HERCULES AND CACUS (Figure 171), second view.



H. 11 in.

Figure 173. NUDE RUNNER. Bronze. By Adriaen de Vries.

Dutch artist working principally in Germany (Munich or Augsburg), c. 1600



Figure 174. NUDE RUNNER (Figure 173), second view.



H. $8\frac{1}{2}$ in.

Figure 175. LADY IN CONTEMPORARY COSTUME. Bronze.

Holland, *c.* 1600



H. $8\frac{3}{4}$ in.

Figure 176. GENTLEMAN IN CONTEMPORARY COSTUME. Bronze.

Holland, c. 1600

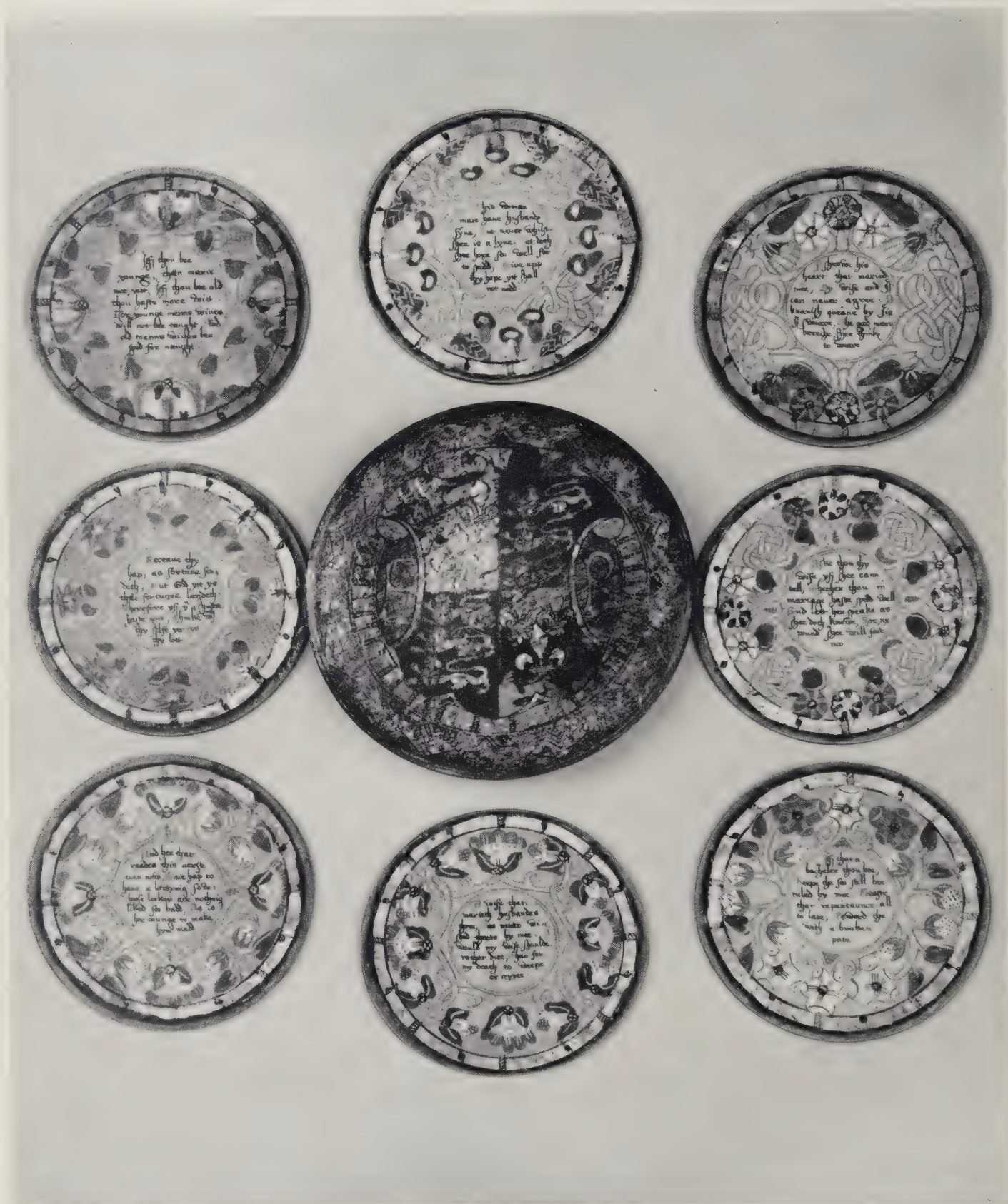


Figure 177. EIGHT TRENCHERS of a SET OF TWELVE and CASE WITH ARMS OF QUEEN ELIZABETH.
Sycamore wood.

D. 5 in.; Box D. 6½ in.

England, end of XVth century



Figure 178. FOUR TRENCHERS of a SET OF TWELVE (Figure 177).



Figure 179. EIGHT TRENCHERS of a SET OF TWELVE and BOOK-SHAPED CASE. Sycamore wood.
H. $4\frac{1}{2}$ in.; L. $5\frac{5}{8}$ in.; Case H. $6\frac{3}{8}$ in.; L. $5\frac{1}{4}$ in. England, end of XVth century



Figure 180. FOUR TRENCHERS of a SET OF TWELVE (Figure 179).



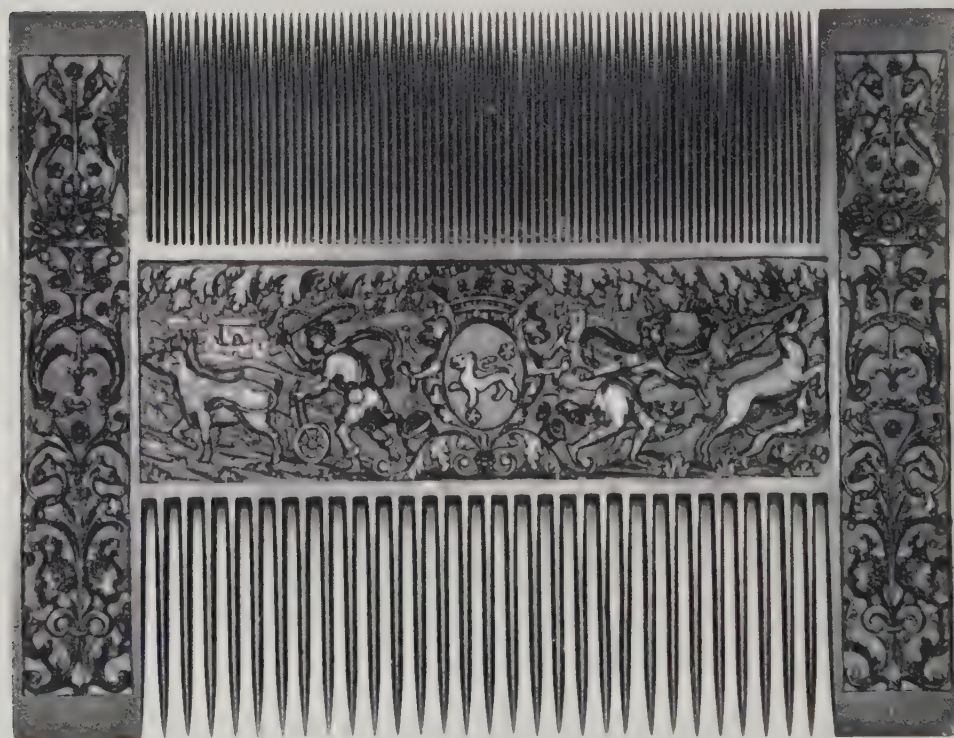
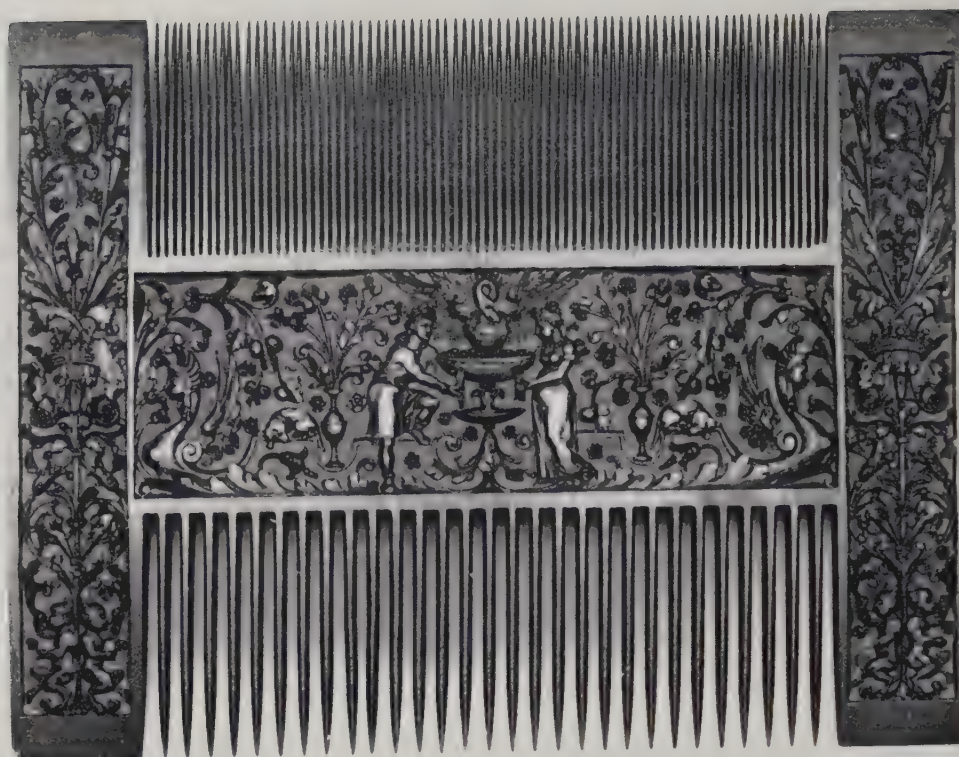
Figure 181. PANEL. Christ and the Elders. Stained glass. Style of Pieter Coecke van Aelst.
H. 124 in.; W. 80 in. Flanders (Antwerp), 1530-40



Figure 182. PANEL. ANNA MUELLERIN MIT IHREN SOEHNEN. (Anna Muelllerin with her sons.) Stained glass.

H. 12 in.; W. 17½ in.

Swiss, 1599



H. $4\frac{7}{8}$ in.; L. 5 in.

Figure 183. COMB. Boxwood.

France, third quarter XVIIth century



Figure 184. KNIFE WITH FIGURES OF LOT AND HIS DAUGHTERS. Ivory, steel and brass.

H. 10¼ in. Holland (?) XVIIIth century

Figure 185. WEDDING KNIFE AND FORK AND SHEATH. Ivory, steel, silver and inlay with mother-of-pearl.

H. 9¼ in. England (possibly Holland), third quarter XVIIIth century

Figure 186. KNIFE. Ivory and steel.

L. 11½ in. Portugal, XVIIIth century



Figure 187. KNIFE. Steel.

Holland, middle of XVIIth century

Figure 188. FORK. Gilt brass and steel.

Germany, XVIth century

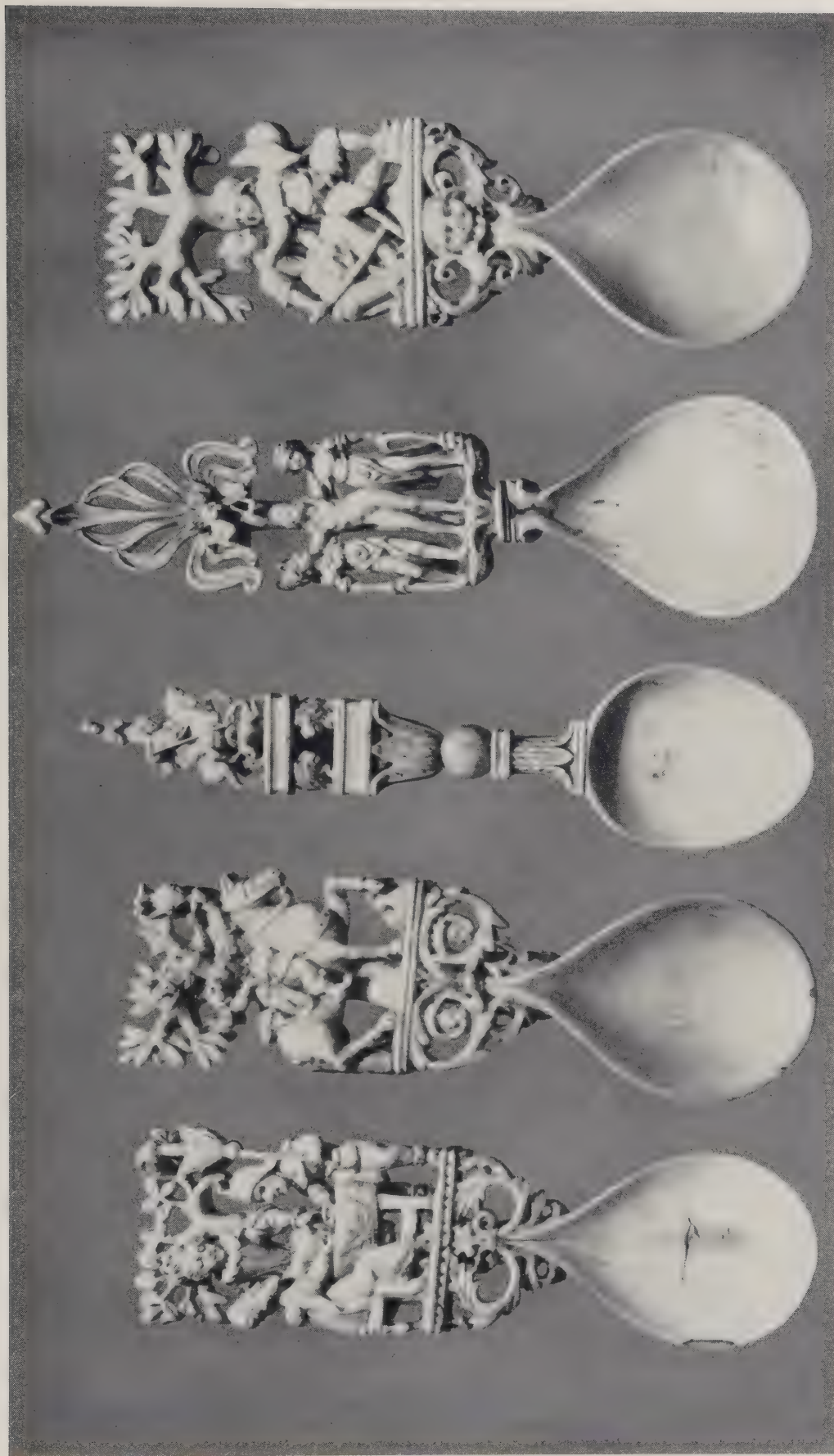
Figure 189. FOLDING SPOON. Mother-of-pearl and gilt metal (front and back views).

Flanders (Antwerp), second quarter XVIth century

L. $7\frac{1}{2}$ in.

L. 8 in.

L. $7\frac{1}{4}$ in.



H. $5\frac{3}{8}$ in.

Figure 190. SPOON WITH CONTEMPORARY SCENE. Ivory.

Flanders, early XVIIIth century

H. $5\frac{1}{2}$ in.

Figure 191. SPOON WITH TRIUMPH OF TEMPERANCE. Ivory.

Flanders, XVIth century

H. $5\frac{3}{4}$ in.

Figure 192. SPOON WITH FIGURE OF ST GEORGE. Ivory.

France, XVIth century

H. $6\frac{1}{2}$ in.

Figure 193. SPOON WITH THREE GODDESSES FROM THE JUDGMENT OF PARIS. Ivory.

Flanders, XVIth century

H. $5\frac{1}{2}$ in.

Figure 194. SPOON WITH PEASANT LOVERS. Ivory.

Flanders, early XVIIIth century



H. 10½ in.

Figure 195. ST SEBASTIAN. Limewood.

Austria, end of XVIIIth century



Figure 196. SPOON WITH SCENES OF THE PASSION. Boxwood.

L. 8 in.

Germany, 1681

Figure 197. ST JOHN THE EVANGELIST. Boxwood.

H. $2\frac{3}{4}$ in.

Flanders, XVIIth century

Figure 198. SPOON WITH SCENES OF THE PASSION. Boxwood.

L. $8\frac{1}{2}$ in.

Germany, second half XVIIth century

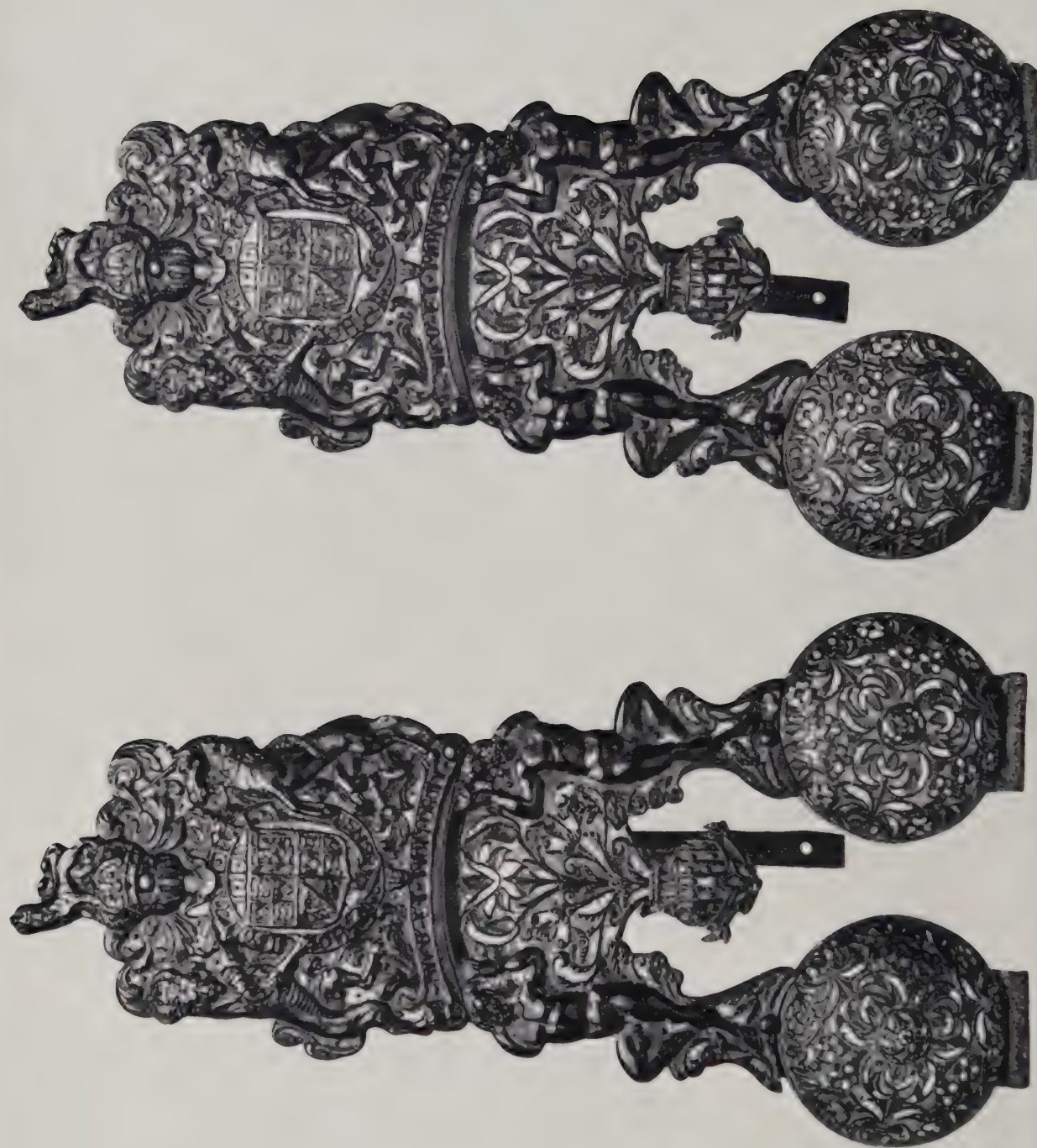


Figure 199. ANDIRONS. Enamel on brass.

H. 23½ in.

England (Surrey), c. 1670



Figure 200. ANDIRONS. Enamel on brass.

H. 18½ in.

England (Surrey), c. 1670



H. 24 in.

Figure 201. ANDIRONS. Enamel on brass.

England (Surrey), c. 1680



Figure 202. PAIR OF SCONCES. Enamel on brass.

H. $6\frac{3}{4}$ in.

England (Surrey), last third XVIIth century

Figure 203. SCONCE. Enamel on brass.

H. $6\frac{5}{8}$ in.

England, last third XVIIth century

Figure 204. ARMORIAL PLAQUE OF CHARLES II. Enamel on brass.

H. $6\frac{3}{4}$ in.

England (Surrey), last third XVIIth century

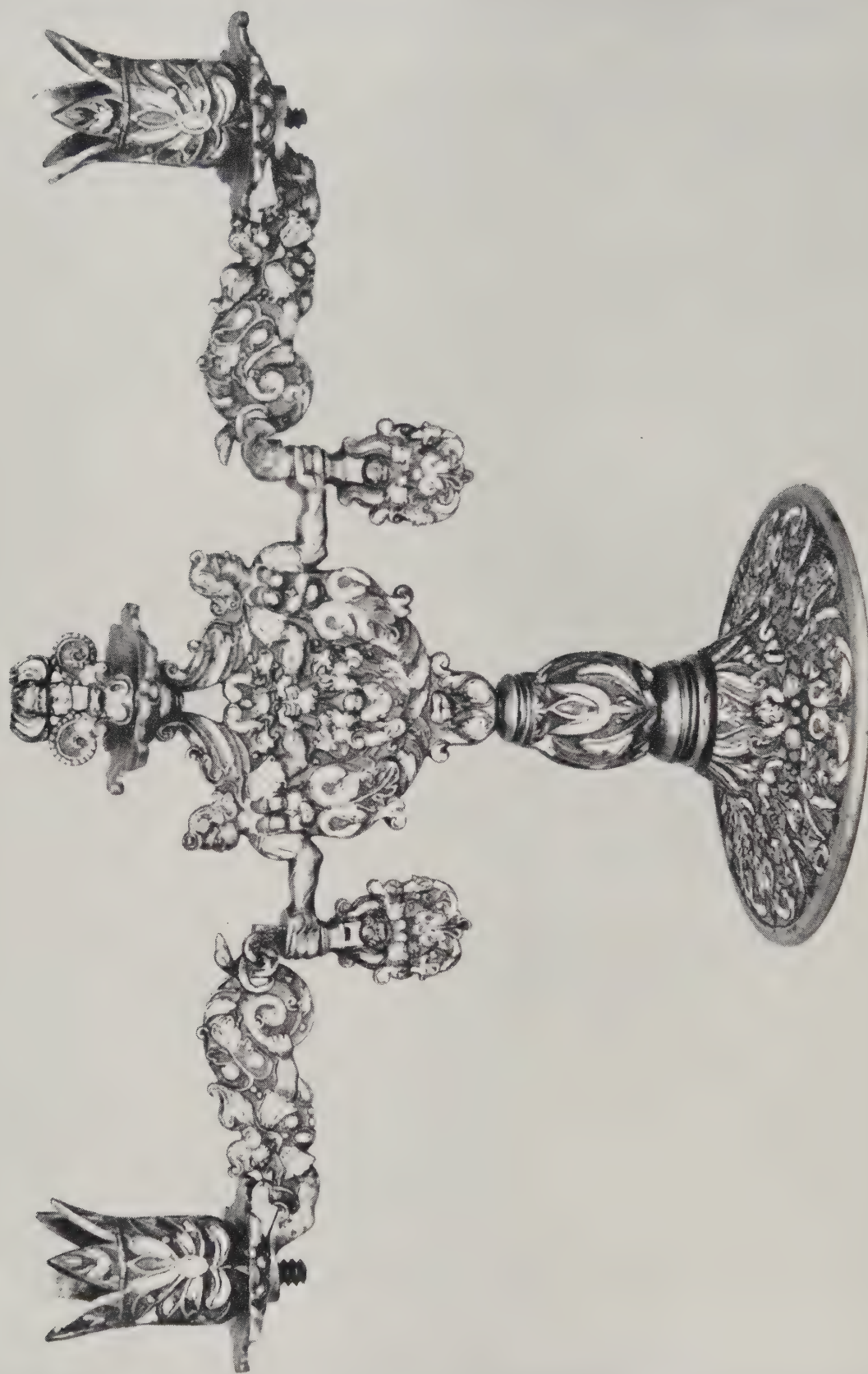


Figure 205. CANDELABRUM. Enamel on brass.

H. 10 $\frac{3}{4}$ in.

England (Surrey), last third XVIIth century



H. 9½ in.

H. 11 in.

Figure 206. PAIR OF CANDLESTICKS. Enamel on brass.

Figure 207. CANDLESTICK. Enamel on brass.

England (Surrey), last third XVIIIth century

England (Surrey), last third XVIIIth century

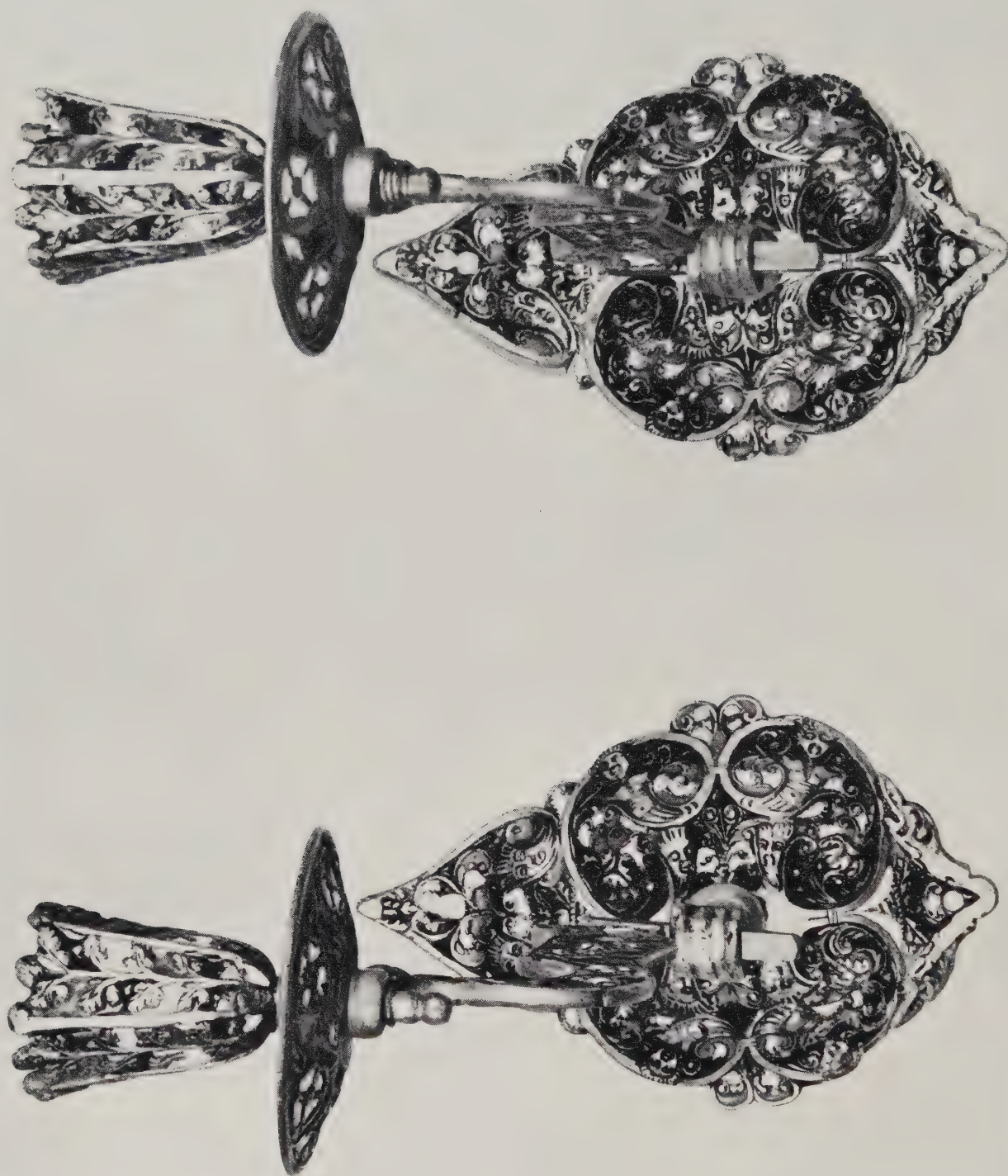


Figure 208. PAIR OF SCONCES. Enamel on brass.

H. 8 in.

England (Surrey), last third XVIIth century



H. 4½ in.



Figure 209. TOBACCO BOX. Boxwood and silver.

England, second half XVIIIth century



Figure 210. PORTRAIT OF QUEEN ANNE. Limewood. Legend: ANNA DEI GRATIA MAG BRITAN FRA ET HIB
REGINA MDCCX.

H. 14 $\frac{1}{4}$ in.; W. 11 $\frac{1}{4}$ in.

England, 1710



Figure 211. PORTRAIT OF KING GEORGE I. Limewood. Legend: GORGEIUS DEI GRATIA MAG BRITAN FRA ET HIB.
H. 14 $\frac{1}{4}$ in.; W. 11 $\frac{1}{4}$ in. England, c. 1714



Figure 212. BUST PORTRAIT OF LOUIS XV, signed: J. B. LEMOYNE FECIT 1737. Bronze.

H. 16 $\frac{1}{2}$ in.

France (Paris), 1737



Figure 213. BUST PORTRAIT OF LOUIS XV (Figure 212), second view.



H. $17\frac{3}{4}$ and 18 in.

Figure 214. PAIR OF URN-SHAPED CANDELABRA. Derbyshire spar and ormolu. By Matthew Boulton.
England (Soho near Birmingham), c. 1775



Figure 215. PAIR OF VASE-SHAPED CANDELABRA. Derbyshire spar and ormolu. By Matthew Boulton.

England (Soho near Birmingham), c. 1767

H. 23½ in.



Figure 216. PAIR OF PERFUME BURNERS. Derbyshire spar, marble and ormolu. By Matthew Boulton.
H. 13 in. England (Soho near Birmingham), c. 1765



*Figure 217. PAIR OF CASSOLETS. Enamel on copper and ormolu. Enamels signed: W. H. CRAFT, 1787.
Ormolu mounts by Matthew Boulton.*

H. 10 in.

England (Soho near Birmingham), c. 1787



Figure 118 CANDELABRUM Ivory.

H. 31 1/2 in.

England, last quarter XVIIIth century



Figure 219. PAIR OF VASES. Ivory and ormolu. By Pierre Gouthière.

H. 14 $\frac{1}{4}$ in.

France, last third XVIIIth century



Figure 220. PANTHER. Bronze, ormolu and marble (one of a pair). By Pierre Gouthière.

H. 10 $\frac{1}{4}$ in.

France, c. 1775



H. $10\frac{1}{2}$ in.

Figure 221. GOAT. Bronze, ormolu and marble (one of a pair). By Pierre Gouthière.

France, c. 1775



Figure 222. CANDELABRUM (one of a pair). Marble, ormolu and enamel. By Pierre Gouthière.
H. 29 in.

France, c. 1775



H. $11\frac{1}{2}$ in.

Figure 223. SCONCE. Gilded lead.

England, c. 1750



Figure 224. WALL LIGHTS (pair). Wrought iron, painted, set with soft-paste porcelain flowers.

H. 17 in.

France, middle XVIIIth century



L. 59½ in.

Figure 225. FIREPLACE FENDER. Brass.

England, third quarter XVIIIth century

NOTES AND COMMENTS

ABBREVIATIONS

B.F.A.C.: Burlington Fine Arts Club.

Bode, I.B.S.: Bode (assisted by Murray Marks), *The Italian Bronze Statuettes of the Renaissance*, 3 vols. London 1908-12.

Italian Renaissance: Decorative Arts of the Italian Renaissance, 1400-1600. Exhibition catalogue. The Detroit Institute of Arts, November 1958-January 1959.

Macquoid-Edwards, *Dictionary*: Macquoid, P., and Edwards R. *The Dictionary of English Furniture*, 3 vols. 2nd ed. London 1954.

Planiscig, P. B. I.: Planiscig, L. *Piccoli Bronzi Italiani del Rinascimento*. Milan 1930.

V. and A. Museum. I.B.S.: Victoria and Albert Museum: *Italian Bronze Statuettes*. Exhibition Catalogue, July-October 1961.

NOTES AND COMMENTS

- Frontispiece* See Figures 55, 56, *Plates*, 52, 53.
- Figure 1*
Plate 1 Light brown bronze with traces of dark patina.

Formerly in the collections of A. Castellani, Rome, and A. Figdor, Vienna.

REFERENCE: Illustrated:
 Sammlung Dr Albert Figdor, Wien. Sale catalogue, Berlin 1930, vol. v, pl. 167, lot 462.

 Referred to in the Introduction, p. x.
- Figures 2, 3* Dark lacquer patina.

EXHIBITED: The Albright Art Gallery, Buffalo 1937: "Master Bronzes".
- Plates 2, 3* *REFERENCES:* Illustrated:
 Master Bronzes. Exhibition catalogue of the Albright Art Gallery, Buffalo 1937, no. 112.
 Salis, A. von, *Antike und Renaissance*, Zurich 1947, fig. 17.
 Salis, A. von, "Loewenkampfbilder des Lysipp". 122. *Berliner Winckelmannsprogramm*, 1956, p. 30, fig. 17.
 Swarzenski, H. *Monuments of Romanesque Art*, Chicago 1954, pl. 217, no. 510.

 Referred to in the Introduction, p. ix.
- Figure 4*
Plate 4 Formerly in the E. de Miller-Aichholz Collection, Vienna.

REFERENCE: Illustrated:
 E. de Miller-Aichholz Collection. Sale catalogue of G. Petit, Paris, May 18-22, 1900, lot 70.

COMMENT: Similar lion staffs illustrated: A du Sommerard, *Les Arts au Moyen Age*, Paris 1838-46, Album 10, pl. 18, chap. XIV. Another: Onnes de Nijenrode Collection. Sale at Mueller, Amsterdam, July 4-7, 1933, lot 196.

 Referred to in the Introduction, p. xi.

Figure 5 Formerly in the collections of E. de Millér-Aichholz, A. Figdor, and O. Bondi,
Plate 5 Vienna.

REFERENCES: Illustrated:

Sammlung Dr Albert Figdor, Wien. Sale catalogue, Berlin 1930, vol. v, pl. 67, lot 125.

Geiringer, K., *Musical Instruments*, New York 1945, pl. 12, no. 1.

Pantheon, vol. IV, 1929, p. 41, fig. 9.

See also: Winternitz, E., "British Musical Instruments. An Exhibition in London". *Music Library Association Notes*, Washington, D.C., June 1952, vol. IX, p. 398.

Referred to in the Introduction, p. xi.

Figures 6, 7 Light brown bronze with black lacquer patina.

Plates 6, 7 Formerly in the collections of Alphonse Kann, Paris, and John Simon, New York.

EXHIBITED: The Detroit Institute of Arts, 1958-59: "Decorative Arts of the Italian Renaissance, 1400-1600".

REFERENCES: Illustrated:

Catalogue of the Alphonse Kann Collection. Sale at the American Art Association, New York, January 6-8, 1927, lot 360.

Italian Renaissance, no. 228, pl. 116.

Planiscig, L., *Andrea Riccio*, p. 55, fig. 44.

See also: Landais, H., *Les Bronzes de la Renaissance*, Paris 1958, p. 40.

COMMENT: Similar models (without Christ Child) at the Ehemalige Staatliche Museen, Berlin-Dahlem, formerly in the Max Kann Collection, Paris, illustrated: Bode, *I.B.S.*, vol. 1, p. 21, fig. 13 and pl. 21. Another at the Louvre, acquired 1952.

Referred to in the Introduction, p. xiii.

Figure 8 Black lacquer patina over light brown bronze.
Plate 8

COMMENT: This bronze is one of several related models attributed to Bellano and his school. Undoubtedly from the master's own hand is the David at the Philadelphia Museum of Art (formerly Foulc Collection, Paris), which is the only one with head turned left. Among those, similar to our model with head turned

right, is the gilt figure on loan at the Metropolitan Museum of Art, from the collection of C. Ruxton Love, Jr. (formerly Fairfax Murray and Henry Goldman Collections). Other models at: Louvre (Daviel Bequest 1883); V. and A. Museum (593-1865); Frick Collection (vol. v, pl. 12); National Gallery, Washington (A-97) with cornucopia as candleholder (formerly R. Kann Collection, Paris (no. 50) and Widener Collection, Philadelphia); Sir Otto Beit Collection, London (formerly E. Taylor Collection, London); formerly K. F. Museum, Berlin (Goldschmidt, pl. 34, no. 74), without head of Goliath and feet restored.

Referred to in the Introduction, p. xii.

Figure 9
Plate 9

COMMENT: The purpose of this cup is not quite clear. It may have contained a glass or pottery bowl. No other such cup is known to us, but there exists a somewhat similar stem (the top being lost), with children climbing a tree trunk, formerly in the M. Rosenheim Collection (Sotheby's sale catalogue, May 9, 1923, lot 438; also: B.F.A.C. exhibition cat. 1913, pl. 42, no. 37). That stem may have supported a cup of related type.

Referred to in the Introduction, p. xiv.

Figure 10
Plate 10

COMMENT: A similar horse formerly in the C. Castiglioni Collection (no. 27). Another such horse, from the collection of Graf Marzipani, formerly in the Guido von Rhò Collection, Vienna (pl. 3). A horse with rider formerly at the K. F. Museum, Berlin (Goldschmidt, no. 89).

Referred to in the Introduction, p. xiii.

Figure 11
Plate 11

Formerly in the Jacobus de Wilde Collection, Amsterdam (c. 1700).

REFERENCES: Illustrated:

Signa antique e Museo Jacobus de Wilde, Amsterdam 1700, pl. 42 (engraving by the owner's daughter). Rijksmuseum, Amsterdam.

Also: Planiscig, L., *Andrea Riccio*, fig. 391.

COMMENT: The only other similar group, formerly in the Schlossmuseum at Mannheim, was destroyed in the war (Weihrauch, H. R., "Beitraege zu Andrea Riccio", *Pantheon*, vol. xxxv, 1940, p. 64). The motif of the bound Pan may be traced to the *Domus Aurea* of Nero (Ragna-Enking "Andrea Riccio und seine Quellen", *Jahrbuch der Preussischen Kunstsammlungen*, vol. LXII, 1941, p. 77). The ancient carnelian intaglio of Cosimo de' Medici, which inspired Riccio, is illustrated: Furtwaengler, A., *Die Antiken Gemmen*, Leipzig-Berlin 1894-1900, pl. 42, 28. Its history is traced by Chastel, A., *Art et Humanism à Florence au temps de Laurent Le Magnifique*, Paris 1959, pp. 48-54, pl. ix, a-d.

Riccio used the figure of the bound Pan as decoration on the base of the paschal candlestick at the Santo at Padua (1507-15) and on other candlesticks. Occasionally the figure is also placed atop of inkstands, as illustrated by an example in the Frick Collection (vol. v, pl. 26).

Referred to in the Introduction, p. xv.

Figures

12, 13

Plates

12, 13

Dark patina.

Formerly in the Richard von Kaufmann Collection, Berlin.

EXHIBITED: Akademie, Berlin 1914, nos. 270 and 271.

REFERENCES: Illustrated:

Bode, W., *Katalog der Sammlung Richard von Kaufmann*, April 12, 1917, vol. III, no. 213.

Planiscig, L., *Andrea Riccio*, figs. 434 and 436.

Referred to in the Introduction, p. xvi.

Figures

14, 15

Plates

14, 15

Dark patina.

Formerly in the von Pannwitz Collection, Berlin.

REFERENCE: Illustrated:

Falke, O. v., *Die Kunstsammlung von Pannwitz*, Berlin 1925, vol. II, no. 4.

COMMENT: Although few Renaissance artists reveal an equal liking for satyrs and their playmates, similar creatures appear occasionally in Veneto-Paduan paintings of the circle of Bellini and Mantegna. The closest comparison presents an illuminated manuscript attributed to Bernardo Parentino, executed in 1474 for Giuliano de' Medici. This *Domitius Calderinus Commentarii* (ms. Plut. 53.2) at the Bibliotheca

Medicea Laurenziana at Florence (In. figure 3) has marginal and initial decorations on the opening page, with satyrs presented at music and play (with Medici balls) similar to those featured by Riccio.

Referred to in the Introduction, p. xvi.

Figures
16, 17
Plates
16, 17

Dark patina.

Formerly in the Bruno Kern Collection, Vienna.

EXHIBITED: Kunsthistorisches Museum, Vienna, 1936: "Kleinkunst der Italienischen Frührenaissance".

The Detroit Institute of Arts, 1958-59: "Decorative Arts of the Italian Renaissance, 1400-1600".

The Museum of Fine Arts of Houston, Texas, 1960: "The Lively Arts of the Renaissance".

REFERENCES: Illustrated:

Planiscig, L., "Eine unbekannte Bronzestatue des Andrea Riccio", *Zeitschrift für Bildende Kunst*, 1929, pp. 170-1.

Planiscig, L., "Per il Quarto Centenario della Morte di Tullio Lombardo e di Andrea Riccio", *Dedalo*, vol. XII, 1932, p. 920.

Pantheon, vol. XVIII, 1936, p. 287.

See also: *Italian Renaissance*, no. 245.

III. Ausstellung: *Kleinkunst der Italienischen Frührenaissance*, Kunsthistorisches Museum, Vienna 1936, p. 136.

The Lively Arts of the Renaissance. Exhibition catalogue of the Museum of Fine Arts of Houston, Texas 1960, no. 113.

Born, W., "An Exhibition of Early Renaissance 'Kleinkunst' at Vienna", *Burlington Magazine*, 1936.

Referred to in the Introduction, p. xvi.

Figures
18-20
Plates
18-20

Dark lacquer patina. Rider cast separately.

Formerly in the Dona dalle Rose Collection, Venice.

REFERENCES: Illustrated:

Planiscig, L., "Per il Quarto Centenario della Morte di Tullio Lombardo e di Andrea Riccio", *Dedalo*, vol. XII, 1932, p. 901, ill. p. 915.

Collectors and Collections. The Antiques Anniversary Book, New York 1961, p. 60.
See also: Planiscig, L., *Katalog der Kunstsammlungen im Stifte Klosterneuburg*, Vienna 1942, p. 8, note to no. 4.

COMMENT: Although related to Riccio's famous Shouting Warrior in the Salting Collection (A 88-1910) at the V. and A. Museum, our group represents an independent model. The same rider without helmet appears in workshop replicas: at the Stiftsmuseum at Klosterneuburg, placed upon a horse which is an adaptation of one of the four antique horses of San Marco (cat. no. 4); in the Frick Collection (vol. v, pl. 28); in the Lehman Collection, New York.

Riccio may have been inspired by Trajan reliefs from the Arch of Constantine, and particularly by the representation of Hadrian on horseback, armored but bareheaded. A similar spirit prevails in Marcantonio Raimondi's engraving *Scipio Africano*, one of his series of *The Four Roman Cavaliers*. One may also compare a similar rider painted as background decoration in grisaille by Mantegna on the wing of his altarpiece at San Zeno at Verona, of 1456-9.

Referred to in the Introduction, p. xvii.

Figure 21
Plate 21

Dark patina.

Formerly in the R. Mayer Collection, Vienna.

EXHIBITED: Kunsthistorisches Museum, Vienna, 1936: "Kleinkunst der Italienischen Frührenaissance".

REFERENCES: Illustrated:

Montfaucon, *L'Antiquité expliquée*, Paris 1719-24, vol. III, pl. 70, no. 1 (In Figure 5).

Illustrated London News, April 11, 1936, p. 634.

Hackenbroch, Y., "A Renaissance Bronze modelled in Porcelain", *Connoisseur*, vol. cxxxv, 1955, p. 209.

See also: III. Ausstellung: *Kleinkunst der Italienischen Frührenaissance*, Kunsthistorisches Museum, Vienna 1936, no. 46 (where the bronze is attributed to "Magister Gasparus" by Planiscig).

COMMENT: Other models, though not of such excellence, are known: V. and A. Museum, London.

Dutch private collection (*Kunstschatten*, no. 243), formerly in the C. V. Hollitscher Collection (p. 6) and in the K. W. Bachstitz Collection (vol. III, pl. 32).

Referred to in the Introduction, p. xviii.

Figure 22
Plate 22

Dark patina.

Formerly in the A. Rofe Collection.

COMMENT: The model is illustrated as an ancient bronze in: Montfaucon, *L'Antiquité expliquée*, Paris 1719–24, vol. v, pl. 179.4.

Similar models are at the Kunsthistorisches Museum, Vienna (no. 49); the Kress Collection at the National Gallery, Washington (A 221.62C, cat. p. 37); Salting Collection, V. and A. Museum (M 678–1910); Carrand Collection, Bargello; Barsanti Collection, Florence; Palazzo Venezia, Rome (no. 14).

Referred to in the Introduction, p. xvi.

Figure 23
Plate 22

Dark patina.

REFERENCE: The model illustrated:

Montfaucon, *L'Antiquité expliquée*, Paris 1719–24, vol. v, pl. 144, no. 2.

Referred to in the Introduction, p. xvi.

Figure 24
Plate 23

Dark patina.

Sigismondo Pandolfo Malatesta (1417–68), Lord of Rimini, had the Tempio Malatestiano built at Rimini, and similar medals with his portrait were laid into the foundations.

Figure 25
Plate 23

Black laquer patina.

COMMENT: A similar ancient bronze from Alexandria in Goethe's Collection at Weimar (Reinach, *S. Rep.* 2. pt. 2, p. 561, no. 2. Michaelis, A., "Eine Alexandrinische Erzfigur der Goetheschen Sammlung", *Jahrbuch des Kaiserlichen Archaeologischen Instituts*, vol. XII, 1897, pp. 49–54).

Figures
26, 27
Plates
24, 25

Dark patina. Solid, almost untouched cast.

Formerly in the collections of O. Schuster, Amsterdam, and E. Rosenfeld, New York.

REFERENCES: Illustrated:

Planiscig, L., *Andrea Riccio*, p. 110, fig. 113.

Planiscig, L., "Severo da Ravenna 'Der Meister des Drachen'", *Jahrbuch der Oesterreichischen Kunstsammlungen*, vol. IX, 1935, p. 75, fig. 48 on p. 83.

COMMENT: A similar figure was formerly in the Gualino Collection at Turin (Venturi, L., *La Collezione Gualino Torino*, Turin-Rome 1926, pl. 84—there attributed to Bellano). Jacopo de' Barbari features a similar figure in his engraving *Trionfo di un uomo su un satiro*. The head of our Neptune recalls ancient satyr masks, with abundant hair and curled, full beard.

Possibly also by Severo da Ravenna is the figure of Apollo (?), with hands joined above his head, at the Bargello.

Referred to in the Introduction, p. xviii.

Figure 28
Plate 26

Dark patina.

REFERENCES: Illustrated:

Hackenbroch, Y., "The Master of the Triumph of Neptune", *Connoisseur*, vol. CXLIX, 1962, pp. 18-23.

COMMENT: Similar models, though not of the same excellence, at the Louvre (Don His de la Salle 1876) (Molinier no. 406). Another in the Kress Collection, National Gallery, Washington (A. 583-305B, cat. pl. 91), formerly Dreyfus Collection (no. 305, pl. 90). See: Mignon, G., *Les Arts*, no. 73, January 1908, p. 32, fig. cf. p. 30. Another formerly in the F. Bischoffsheim Collection, thereafter Comte de Noailles (Gonse, L., *Gaz. des Beaux-Arts*, vol. XIV, 1876, p. 516, no. 9). Giraud, J. B., *Les Arts du Metal*, Paris 1881, p. xx.3. Another square plaque in a private collection.

Referred to in the Introduction, p. xviii.

Figure 29
Plate 27

COMMENT: A similar plaquette forms the front of the Martelli Mirror at the V. and A. Museum. Other plaquettes (from the Kress (p. 52) and Dreyfus (no. 3) Collections) at the National Gallery, Washington, at the Bargello, Florence, at the Louvre, Paris, and at Ferrara. The Martelli Mirror fully discussed: V. and A. Museum *I.B.S.*, 1961, no. 31. Individual plaquettes of Satyr and Bacchante at the Kunsthistorisches Museum, Vienna (Planiscig, nos. 390, 391) and elsewhere.

Figure 30
Plate 28

Dark patina.

REFERENCES: Illustrated:

Catalogue of the R. Tolentino Collection. Sale at the American Art Association, April 21-27, 1920, lot 285.

COMMENT: Almost identical stags appear on the "Front of a Cassone" of wood covered with painted and gilt gesso, at the V. and A. Museum (318-1894), North Italian, early fifteenth century. Compare also the engraving of a similar seated stag by Giulio Campagnola.

Referred to in the Introduction, p. xix.

Figure 31
Plate 29

Dark patina.

COMMENT: Based upon ancient prototype. Similar models at the Louvre; the Kress Collection (formerly Dreyfus Collection), National Gallery, Washington; the Walters Art Gallery, Baltimore; formerly in the Bachstutz Collection (vol. III, pl. 12), and elsewhere.

Referred to in the Introduction, p. xx.

Figure 32
Plate 29

Natural patina.

COMMENT: Based upon ancient prototype. Compare an engraving with similar lion (Hind IV, pl. 437), North-east Italy, c. 1490. Rubens made a drawing after a similar bronze model: Rosenberg, J., "Eine Rubenszeichnung nach einer Tierbronze des 16. Jahrhundert", *Pantheon*, vol. VII, 1931, p. 105.

Referred to in the Introduction, p. xx.

Figure 33
Plate 30

Dark brown patina.

Formerly in the Dr K. Strauss Collection, Hamburg.

Referred to in the Introduction, p. xx.

Figure 34
Plate 31

Black lacquer patina.

Referred to in the Introduction, p. xx.

Figure 35
Plate 32

Light brown bronze with traces of black patina.

Formerly in the Benjamin Stern Collection.

REFERENCES: Illustrated:

Catalogue of the Benjamin Stern Collection. Sale at the American Art Association, Anderson Gallery, April 7, 1934, lot 815.

Planiscig, L., *Andrea Riccio*, fig. 75.

COMMENT: Similar models exist at: Metropolitan Museum of Art; formerly at the K. F. Museum, Berlin (Goldschmidt, pl. 16, no. 82); Castello Sforzesco, Milan (Bode, *I.B.S.*, vol. II, pl. 147); von Frey Collection, Paris (no. 122); Reinhold Hoentschel Collection, Cassel; related figures are the Tomyris in the Frick Collection, and a nude with cornucopia, formerly at the K. F. Museum, Berlin (Goldschmidt, pl. 19, no. 46).

Referred to in the Introduction, p. xx.

Figure 36
Plate 33

Black lacquer patina.

COMMENT: This figure is a variant of the *Venus Marina* of Antiquity, who generally hides her nudity with both hands. Similar model formerly at the K. F. Museum, Berlin (Goldschmidt, pl. 31, no. 86).

Referred to in the Introduction, p. xx.

Figures
37, 38
Plates
34, 35

Dark patina.

Formerly in the L. Bagrit Collection, London.

Referred to in the Introduction, p. xxi.

Figure 39
Plate 36

Dark patina.

Formerly in the collections of Paul Cassirer, Berlin, and Benjamin Thaw, New York.

REFERENCE: Illustrated:

Bode, *Bronzestatuetten*, pl. 72.

COMMENT: Similar model formerly in the Eduard Simon Collection (Bode, *I.B.S.*, vol. III, pl. 240).

Referred to in the Introduction, p. xxii.

Figure 40
Plate 37

Dark patina.

Formerly in the collections of William Salomon, New York, and of Mrs Henry Walters, Baltimore.

REFERENCES: Illustrated:

Catalogue of the William Salomon Collection, New York. Sale at the American Art Galleries, April 4-7, 1923, lot 435. Catalogue of the Mrs Henry Walters Collection. Sale at Parke-Bernet Galleries, part 2, May 1, 1941, lot 1305.

Figure 41
Plate 38

Dark patina over light brown bronze with hammered surface.

COMMENT: A similar model in pewter was formerly at the K. F. Museum, Berlin (Goldschmidt, pl. 13, no. 30), but destroyed in the war. In bronze the model exists in the van Beuningen Collection, Rotterdam.

The figure of Paris in the Frick Collection (vol. v, pl. 6), although more attenuated shows great similarity of posture.

Referred to in the Introduction, p. xxiii.

Figures
42-44
Plates
39-41

Black lacquer patina.

COMMENT: Wilhelm von Bode, in a letter dated May 15, 1923, expressed himself as follows:

"Ihre Bronzestatue eines nackten Juenglings mit einem Horn in der herabhaengenden Rechten, den linken Arm hochhaltend, ist eine mir bisher nicht bekannte sehr tuechtige spaete Quattrocento-bronze, die ein Motiv aus der Antike in sehr feiner, freier Weise wiedergibt. Selbst in der Modellierung der Haare, mit dem Band darin, und in den beiden auf die Schultern fallenden Locken hat der Kuenstler ein griechisches Vorbild von etwa 450 v. Ch. benutzt.

"Der Guss ist sehr gut und leicht, was darauf deutet, dass die Figur erst im Anfang des Cinquecento gegossen ist; aber der Charakter und die starke schwarze Lackpatina sind noch ganz quattro-centistisch.

"Bode"

(Your bronze statuette of a nude youth holding a horn in his lowered right, raising the left arm, is a very good bronze of the late *Quattrocento*, unknown to me, rendering a motif of Antiquity in a fine, free manner. Even in the modeling of the hair, with the band, and in the two locks of hair reaching to the shoulders, the artist followed a Greek original of about 450 B.C.

The cast is very good and light, which would seem to indicate that the figure was cast only at the beginning of the *Cinquecento*; but the character, and the strong black lacquer patina, are still in the tradition of the *Quattrocento*.)

- Figures 45, 46
Plates 42, 43
- Dark lacquer patina.
- REFERENCE:* Illustrated:
Catalogue of the R. Tolentino Collection. Sale at the American Art Association, April 21-27, 1920, lot 245.
- Figure 47
Plate 44
- Dark lacquer patina.
- COMMENT:* Similar models in the Salting Collection, V. and A. Museum (A 152-1910), illustrated: Bode, *I.B.S.*, vol. III, pl. 254, and in the Gulbenkian Collection, Lisbon, illustrated: *Connoisseur*, 1956, p. 230, no. 1. Compare also a drawing by Cosimo Tura of Ferrara, formerly in the Koenigs Collection, Amsterdam, illustrated: *Catalogo della Esposizione della Pittura Ferrarese del Rinascimento*, Ferrara 1933, p. 230, no. 229.
- Referred to in the Introduction, p. xxiv.
- Figure 48
Plate 45
- Dark lacquer patina.
- Referred to in the Introduction, p. xxiv.
- Figure 49
Plate 46
- Formerly in the Oscar Huldshinsky Collection, Berlin.
- REFERENCE:* Illustrated:
Catalogue of the Oscar Huldshinsky Collection, Berlin. Sale at Cassirer-Helbing, May 10-11, 1928, lot 71, pl. 56.
- Referred to in the Introduction, p. xxiv.
- Figures 51, 52
Plates 48, 49
- Black lacquer patina.
- Formerly in the Gustav de Rothschild Collection, Paris.
- REFERENCE:* Illustrated:
Hackenbroch, Y., "Samson and the Philistines by Pierino da Vinci", *Connoisseur*, vol. CXLII, 1958, pp. 198-201.
- COMMENT:* Several models of this group are known, in addition to another version with only one Philistine. Similar models: Frick Collection (vol. v, pls. 37

a and *b*), formerly Morgan Collection, exhibited at B.F.A.C., 1912 (cat. of 1913, pl. 33, no. 18); Louvre (Thiers Collection, no. 106); Bargello, exhibited at the V. and A. Museum, *I.B.S.*, 1961, no. 103; Museum Boymans-van Beuningen (Han-nema, cat. p. 234, no. 204), formerly Castiglioni Collection (no. 72), exhibited at the Museum Boymans-van Beuningen, Rotterdam 1955 (*Kunstschatten*, pp. 106-7, no. 255); exhibited at the V. and A. Museum, 1961, *I.B.S.* (no. 102, where further literature is given); exhibited at the Rijksmuseum, 1961, *I.B.S.*, no. 100; formerly K. F. Museum, Berlin (Goldschmidt, pl. 37, no. 106).

See also: Horst, C., "Der Simson und die Philister im Louvre", *Marburger Jahrbuch*, vol. VI, 1931, pp. 77 ff.

Brinckmann, E., *Barock Bozzetti*, vol. 1, pp. 28 ff.

Tintoretto reproduced the model in several drawings, from different angles. The group is also featured in the painting, *Studio of Apelles* by Willem van Haecht, at the Mauritshuis, The Hague.

Referred to in the Introduction, p. xxv.

Figures
53, 54
Plates
50, 51

Dark lacquer patina.

Formerly in the Viscountess de Harcourt Collection, Paris.

COMMENT: Although our bronze is more closely related to the group Honor victorious over Falsehood by Vincenzo Danti than to that of Samson and the Philistines by Pierino da Vinci, Professor L. Planiscig, in January 1951, expressed the following opinion:

"The little bronze figure here reproduced, which represents a young man with his left knee on the neck of a monkey-faced satyr, is a Tuscan work of the first half of the sixteenth century, most probably by Pierino da Vinci (born around 1520 at Castello di Vinci, and died 1554 in Pisa), nephew of the famous Leonardo.

"Giorgio Vasari (ed. Milanesi vol. VI, pp. 1-8) refers: . . . 'il Vinci, avendo già veduto alcuni schizzi di Michelangelo d'un Sansone che amazza un filisteo con la marcella d'asino, disegno da questo soggetto fare a sua fantasia due statue di cinque braccia. Onde, mentre il Marmo veniva, messo si a fare più modelli variati l'uno dell'altro, si fermo a uno . . .' (It seems that Michelangelo had at the last the intention to model a Hercules killing Cacus [there are models in Florence, at Casa Buonaroti and in London at the V. and A. Museum], but never realized his intention. Pierino took this idea for his own and made a few models [up to now these models are eight, including the present one, not known elsewhere].)

"The characteristics of the model show Michelangelo's idea, those of the model show Pierino da Vinci's.

"L. Planiscig"

Figures 55, 56
Plates 52, 53
and Frontispiece

Formerly in the collections of J. Porges, Paris, and Mr and Mrs Samuel Untermyer, Greystones Yonkers, N.Y.

REFERENCES: Illustrated:

Catalogue of the Samuel Untermyer Collection. Sale at Parke-Bernet Galleries, May 10, 1940, lot 162.

Valentiner, W. R., "Two Unknown Bronze Statuettes by Cellini", *Studies of Italian Renaissance Sculpture*, New York 1955, p. 231, figs. 240, 243, and 247.

Valentiner, W. R., "Two Unknown Bronze Statuettes by Cellini", *The Art Quarterly*, Detroit 1939, vol. 11, no. 1, p. 35, figs. 3, 6, and 10.

Collectors and Collections. The Antiques Anniversary Book, New York 1961, p. 62.

COMMENT: A similar model is at the Detroit Institute of Arts. Another, probably cast in France (Fontainebleau) during the latter part of the sixteenth century, at the Museum für Kunst und Gewerbe, Hamburg.

Referred to in the Introduction, p. xxvi.

Figure 57
Plate 54

Dark brown patina.

Formerly in the Clarence H. Mackay Collection.

REFERENCES: Illustrated:

Valentiner, W. R., *The Clarence H. Mackay Collection*, New York 1926, pl. 24 (attributed, erroneously we believe, to Francesco da Sant'Agata).

Art in America, vol. XIII, 1925, p. 316, pl. 2.

COMMENT: The basic source of design, which may also have inspired Cellini for his statuette of Mercury, can be traced to Hellenistic figures of dancing fauns. A drawing of a similar nude is attributed to the Master of the Manchester Madonna, at the Louvre (BB 1594; Goldscheider, L., *Michelangelo's Drawings*, London 1951, no. 180).

Referred to in the Introduction, p. xxviii.

Figure 58
Plate 55

Dark lacquer patina.

Formerly in the collections of Mannheim, Paris, and Rita Lydic, New York.

REFERENCES: Illustrated:

Valentiner, W. R., *The Rita Lydic Collection*, New York, 1913, no. 28.

Catalogue of the Rita Lydic Collection. Sale at the American Art Association, April 4, 1913, lot 50.

COMMENT: The figure is related in style to work by Pietro Francavilla. Similar anatomical figures at the V. and A. Museum (5438–1901), the Louvre (Br. 125 Legs Gatteaux 1881,) and the Walters Art Gallery, Baltimore, Md., illustrated: *Anatomy in Art*, exhibition catalogue of the Nelson Gallery and Atkins Museum of Art, Kansas City, Bulletin, vol. III, no. 1, May–June 1960, cover.

Figure 59
Plate 56

Dark patina over light bronze.

COMMENT: After a marble statue at the Bargello (Dhanens, fig. 54, no. 24). Similar model at the Bavarian National Museum, Munich (Weihrauch, H. R., "Giovanni Bologna (1529–1608): 'Die Architektur'", *Die Kunst und das Schoene Heim*, 1958, pp. 292–5. Other models at the Louvre (nos. 148, 149); Wallace Collection (cat. p. 11, pl. 30); K. F. Museum, Berlin (Goldschmidt, pl. 44, no. 132); Carrand Collection, Bargello; formerly Dr E. Simon Collection, Berlin (no. 54); further examples at the museums at Edinburgh, Copenhagen, and elsewhere.

The model is represented in a still-life, painted by Edwaert Collier (died 1696), at the Rheinisches Landesmuseum, Bonn (*Verzeichnis der Gemaelde*, 1959, no. 56).

Referred to in the Introduction, p. xxix.

Figure 60
Plate 57

Light brown patina over light bronze.

COMMENT: Signed and gilt model at the Kunsthistorisches Museum, Vienna (Planiscig, cat. no. 250). Other examples at Berlin (Goldschmidt, pl. 44, no. 133); Stiftsmuseum, Klosterneuburg (cat. pl. 19, fig. 28); Museo Schifanoia, Ferrara (cat. no. 51, fig. 3); Louvre (Thiers Collection, no. 91); formerly Dr E. Simon Collection (Bode, *I.B.S.*, vol. III, pl. 194); J. Seligman & Co., New York (Exhibition catalogue Albright Art Gallery, Buffalo, no. 143); Wallace Collection (cat. pl. 30, 5.111); formerly Martin Le Roy Collection, Paris (pl. 12, no. 23) and elsewhere.

Referred to in the Introduction, p. xxix.

Figure 61
Plate 58

Black lacquer patina.

Formerly in the J. Wernher collection, London.

Referred to in the Introduction, p. xxix.

Figure 62
Plate 59

Light bronze with traces of dark patina.

Formerly in the collections Bardini, Florence, and Enrico Caruso.

REFERENCES: Illustrated:

Catalogue of the Ercole Canessa Collection. Sale at the American Art Association, Anderson Gallery, March 29, 1930, lot 37.

COMMENT: This figure of Morgante, favorite dwarf of Grand Duke Cosimo I de' Medici, is known in slightly varying models. Examples at: Louvre (formerly Martin Le Roy Collection, pl. 12, no. 22); Berlin (Bode, *I.B.S.*, vol. III, pl. 207); Bargello (Bode, *I.B.S.*, vol. III, pl. 207); V. and A. Museum (65-1865); formerly de Frey Collection (sale at Gallery Charpentier, June 12-14, 1933); Chabrière Collection, Arles.

Figure 63
Plate 60

Natural patina.

Formerly in the A. Figdor Collection.

REFERENCES: Illustrated:

Sammlung Dr Albert Figdor, Wien. Sale catalogue, Berlin 1930, vol. v, pl. 159, lot 423.

COMMENT: A mortar with the artist's signature ALFONSO ALBERGHETTI (1559-85) and the date 1562, at the Museo Artistico-Industriale, Palazzo Barberini, Rome, bears close resemblance to our mortar.

See: Exhibition catalogue: *I.B.S.*, V. and A. Museum, 1961, no. 145.

Figure 65
Plate 62

Black lacquer patina.

COMMENT: Related in style is the figure of a standing warrior at the Museo Estense, Modena, exhibited at the V. and A. Museum: *I.B.S.*, 1961, no. 184; illustrated: Bode, *I.B.S.*, vol. II, pl. 148.

Referred to in the Introduction, p. xxix.

Figure 66
Plate 63

Light brown bronze with traces of black patina.

Formerly in the Ernst Rosenfeld Collection, New York.

EXHIBITED: The Detroit Institute of Arts, 1958-59: "Decorative Arts of the Italian Renaissance, 1400-1600".

REFERENCES: Illustrated:

Catalogue of the Ernst Rosenfeld Collection. Sale at Parke-Bernet Galleries, January 4, 1947, lot 54.

Italian Renaissance, no. 125, pl. 125.

COMMENT: There are other similar models: formerly in the W. Newall Collection (with initials B.G. incised, and date 1545), exhibited 1912 at the B.F.A.C., no. 7, pl. 32; Ashmolean Museum, Oxford (Bode, *I.B.S.*, vol. II, pl. 171); Richard Weininger Collection, New York (Planiscig, L. "Bronzi Minori di Leone Leoni" *Dedalo*, vol. VII, 1926-27, p. 544; formerly R. Kann Collection; formerly Foulc Collection, Paris (pl. 23, no. 26), where the triton is riding on a dolphin.

Referred to in the Introduction, p. xxx.

Figures
67, 68
Plates
64, 65

Dark patina. Lamp, base, and supporting figures cast separately and assembled.

Formerly in the Duke of Marlborough Collection at Blenheim Palace; thereafter in the William Salomon Collection.

EXHIBITED: The Detroit Institute of Arts, 1958-59: "Decorative Arts of the Italian Renaissance, 1400-1600".

REFERENCES: Illustrated:

Catalogue of the Duke of Marlborough Collection. Sale at Christie's, June 25, 1912, lot 63.

Catalogue of the William Salomon Collection. Sale at the American Art Galleries, April 4-7, 1923, lot 424.

Italian Renaissance, no. 275, pl. 125.

COMMENT: Similar lamp (upon different stand) at the Morgan Collection (Bode, *I.B.S.*, vol. II, pl. 130, no. 189).

Referred to in the Introduction, p. xxx.

Figures
69, 70
Plates
66, 67

Dark brown patina.

Formerly in the Duke of Devonshire Collection.

REFERENCES: Illustrated:

Christie's sale catalogue (various properties), June 26, 1958, lot 107.

Referred to in the Introduction, p. xxx.

Figures
71, 72
Plates
68, 69

Dark patina.

Formerly in the Leopold of Hohenzollern Collection, Vienna.

Referred to in the Introduction, p. xxx.

Figure 73
Plate 70

Gilt bronze.

COMMENT: Replicas of the Hercules Farnese occur frequently, occasionally together with the Flora Farnese. The faithful copying of the ancient marble in bronze renders difficult the attribution to individual artists, such as Pietro da Barga and Susini (there is documentary evidence that both these artists have modeled the figure), or Guglielmo della Porta, who had restored the marble figure of the Flora Farnese. For further discussion see: Planiscig, cat. no. 119; *Sechs Sammler stellen aus*. Exhibition catalogue of the Museum für Kunst und Gewerbe, Hamburg 1961, no. 38.

Referred to in the Introduction, p. xxxi.

Figure 74
Plate 71

Brown patina.

COMMENT: Based upon a classical statue of the type of the flute-playing unbearded pan at the Museo Capitolino at Rome (Reinach, rep. c. 1670). The cymbals on our bronze appear to be a variation of the classical model.

Figures
75, 76
Plates
72, 73

Brown patina.

REFERENCES: Illustrated:

Patin, Charles, *Imperatorum Romanorum Numismata*, Strasbourg 1671, ill. p. 160, 161.

Montfaucon, *L'Antiquité expliquée*, Paris 1719-24, suppl. vol. III, pl. 68.

Reinach, S., *L'Album de Pierre Jacques*, Paris 1922, p. 130, pl. 60.

COMMENT: Our bronze recalls ancient silver and bronze vessels, similar to the one published by Löwi, "Bronzegefäss aus Constantinopel", *Archaeologisch-epigraphische Mitteilungen aus Oesterreich und Ungarn*, Vienna, vol. IV, 1880, pp. 218-20, and Reinach, S., *Repertoire des reliefs grecs et romains*, vol. II, p. 84, nos. 3, 4. The scenes on our vase are closely related to those on a marble relief, also with foliage frieze, at the Museo Laterano (Garucci, R., *Monumenti del Museo Lateranense*, pl. 36; Helbig II, 1153), already known in Rome during the sixteenth century. Indeed, they may in part derive from that relief. The dividing tripod and vessels, however, are in the Roman taste but not of ancient form, nor do they belong to athletic scenes. They confirm the Renaissance artist's antiquarian taste and sense of adaptation.

Referred to in the Introduction, p. xxxi.

- Figure 77
Plate 74
- Natural patina with traces of silver.
- Referred to in the Introduction, p. xxxiv. See In. figure 10.
- Figure 78
Plate 75
- REFERENCE:*
Catalogue of the R. Tolentino Collection. Sale at the American Art Association, April 21–27, 1920, lot 52.
- COMMENT:* Although at one time thought to be of Roman origin, we are convinced that this ewer is typical of the art of classical revival. Designs of excavation pieces from Pompeii and Herculaneum caught the imagination of artists in Italy and elsewhere during the last third of the eighteenth century. Exponents of this style included the Adam brothers, Cipriani, and Pergolesi. In the prospectus of Pergolesi's *Original Designs*, 1777, he states "that he has long applied his attention to the ornaments of the ancients. . . ."
- Figure 79
Plate 76
- Dark patina over light brown bronze.
Originally with dagger in her right hand. Contemporary bronze base with silver inlay on tortoise-shell.
- Formerly in the Charles Loeser Collection, Florence.
- COMMENT:* Similar model, upon rounded base, at the V. and A. Museum (A 113–1956).
- Referred to in the Introduction, p. xxxv.
- Figure 80
Plate 77
- Light brown bronze with natural patina.
- Referred to in the Introduction, p. xxxv.
- Figure 81
Plate 78
- Referred to in the Introduction, p. xxxv.
- Figure 82
Plate 79
- Bronze, gilt bronze relief and iron mantling.
- Formerly in the Baron Max von Goldschmidt-Rothschild Collection, Frankfurt/Main.

REFERENCES: Illustrated:

Catalogue of the Baron Max von Goldschmidt-Rothschild Collection. Sale at Parke-Bernet Galleries, March 10, 1950, lot 13.

Figure 83
Plate 80

EXHIBITED: The Detroit Institute of Arts, 1958-59: "Decorative Arts of the Italian Renaissance, 1400-1600".

The Museum of Fine Arts of Houston, Texas 1960: "The Lively Arts of the Renaissance".

REFERENCES: Illustrated:

The Lively Arts of the Renaissance. Exhibition catalogue of the Museum of Fine Arts of Houston, 1960, no. 35.

See also: *Italian Renaissance*, no. 420.

Figure 84
Plate 81

COMMENT: Similar set, also with term figures, at the Bargello.

Figure 85
Plate 82

Formerly in the W. R. Hearst Collection.

Figure 86
Plate 83

Formerly in the collections of George Gray Barnard, and W. R. Hearst.

Figures
87-90
Plates
84-87

Dark brown patina. Original marble base, following the outlines of the shaped bronze base.

Formerly in the Comte de Monguermoney Collection, Paris.

REFERENCES:

I.B.S. Exhibition catalogue of the V. and A. Museum, 1961, no. 192.

COMMENT: From a sequence of the feats of Hercules, of which three other groups are known to us at present: Hercules strangling the Serpents, owned by Werner Abegg, Bern; Hercules with the Hydra, owned by Hubert Landais, Paris; and Hercules bringing Cerberus to Eurystheus, in the Brinsley Ford Collection, London. Apparently only our groups preserve the original shaped marble bases, of a form reminiscent of Michelangelo's pedestal for the equestrian figure of Marcus Aurelius on the Capitol.

Referred to in the Introduction, p. xxxv.

Figure 91 Dark brown patina; traces of gilding at upper end.
Plate 88

Formerly in the Oscar Hainauer Collection, Berlin.

REFERENCES:

Bode, W. v., *Die Sammlung Oscar Hainauer*, no. 441.

Figure 93 Formerly in the Alexander Bing Collection, New York.
Plate 90

Referred to in the Introduction, p. xxxviii.

Figure 94 Referred to in the Introduction, p. xxxviii.
Plate 91

Figure 95 Formerly in the R. Berens and Walker Collections, England.
Plate 92

REFERENCES: Illustrated:

Falke, O. v. and Meyer, E. *Romanische Leuchter und Gefaesse*, p. 115, no. 264.

Referred to in the Introduction, p. xxxviii.

Figure 96 Referred to in the Introduction, p. xxxviii.
Plate 93

Figures Formerly in the collections of Walter Tarnof, Berlin; Empress Frederick, Kronberg;
97, 98 Princess Margarete of Prussia; Landgravin of Hesse, Friedrichstal.

Plates

94, 95

COMMENT: Of the original sequence of twelve Apostles the following figures are known to us:

St Bartholomew, The Art Institute of Chicago

St Peter, St Paul, The Detroit Institute of Arts

St John, St James, Kofler Collection, Lucerne

Another Apostle, private collection, Chicago.

Figures of similar style, made of wood, are illustrated: Osten, Gert van der, *Katalog der Bildwerke in der Niedersaechsischen Landesgalerie Hannover*, Munich 1957, nos. 40, 41, pp. 60-1; also no. 46, p. 66. Habicht, V. C., "Das Chorgestuehl des Domes zu Bremen", *Repertorium für Kunstwissenschaft*, vol. 36, 1913, p. 227, fig. 2, p. 233. Falke-Swarzenski, *The Guelf Treasure*, 1939, no. 42, pl. 77.

Referred to in the Introduction, p. xxxviii.

Figure 99
Plate 96

Formerly in the Junyent Collection, Barcelona.

COMMENT: The letter of King Alfonso, in which he commissions the sculptor Pere Oller to execute work at the Abbey of Poblet, dated 1417, is preserved, see: Vinaza, Conde de la, *Adiciones al Diccionario Historico de Cean Bermudez*, Madrid 1889, vol. 1, p. 110.

Other work by Pere Oller includes the tombs of Sancha Ximenez de Cabrera, and of the Canonigo Despujol, both at the cathedral of Barcelona, executed in alabaster, and also with mourning figures at the sides. See also: Duran, I Sanpere, A. "Les Escultures de Poblet, A Poblet", *Butlleti dels Museum d'Art de Barcelona*, no. 36, vol. IV, May 1934, p. 158.

Referred to in the Introduction, p. xxxix.

Figure 100
Plate 97

Referred to in the Introduction, p. xxxix.

Figure 101
Plate 98

Formerly in the A. Figdor Collection, Vienna.

REFERENCES: Illustrated:

Walcher von Moltheim, A., "Geschlagene Messingbecken". *Altes Kunsthandwerk*, vol. 1, Heft I, Vienna 1927, pl. 5, fig. 10.

Sammlung Dr Albert Figdor, Wien, vol. v, pl. 180, lot 495.

Referred to in the Introduction, p. xliii.

Figure 102
Plate 99

Formerly in the A. Figdor Collection, Vienna.

REFERENCES: Illustrated:

Walcher von Moltheim, A., "Geschlagene Messingbecken". *Altes Kunsthandwerk*, vol. 1, Heft I, Vienna 1927, pl. 1, fig. 2.

Sammlung Dr Albert Figdor, Wien, vol. v, pl. 180, lot 496.

Referred to in the Introduction, p. xliv.

Figure 103
Plate 100

Formerly in the A. Figdor Collection, Vienna.

REFERENCES: Illustrated:

Sammlung Dr Albert Figdor, vol. v, pl. 185, lot 510.

Referred to in the Introduction, p. xliv.

Figure 104 Referred to in the Introduction, p. xlv.
Plate 101

Figure 107 Formerly in the W. R. Hearst Collection.
Plate 103

Figure 108 Formerly in the Robert Mayer Collection, Vienna.
Plate 103
Referred to in the Introduction, p. xlv.

Figure 109 Formerly in the W. R. Hearst Collection.
Plate 104
Referred to in the Introduction, p. xlv.

Figure 110 Referred to in the Introduction, p. xlv.
Plate 105

Figure 111 Formerly in the A. Figdor Collection, Vienna.
Plate 106

REFERENCES: Illustrated:

Sammlung Dr Albert Figdor, Wien, vol. v, pl. 182, lot 502.

Referred to in the Introduction, p. xlv.

Figure 117 Formerly in the W. R. Hearst Collection.
Plate 110

REFERENCES: Illustrated:

Art Objects and Furnishings from the William Randolph Hearst Collection. Sale catalogue, Hammer Galleries and Gimbel Brothers, New York 1941, p. 90, lot 139-17.

Referred to in the Introduction, pp. xlii, xliii, xlv.

Figure 118 Formerly in the Hearn Collection, New York.
Plate 111

Referred to in the Introduction, p. xlii.

Figure 119 Formerly in the W. R. Hearst Collection.
Plate 112

Referred to in the Introduction, p. xlii.

- Figure 122 Referred to in the Introduction, p. xlii.
Plate 114
- Figure 123 Formerly in the Pichler Collection, Vienna.
Plate 115
REFERENCE: Illustrated:
Walcher von Moltheim, A., "Geschlagene Messingbecken". *Altes Kunsthandwerk*,
vol. 1, Heft I, Vienna 1927, pl. 3, fig. 5.

Referred to in the Introduction, p. xlii.
- Figure 124 Formerly in the Pichler Collection, Vienna.
Plate 115
REFERENCES: Illustrated:
Walcher von Moltheim, A., "Geschlagene Messingbecken". *Altes Kunsthandwerk*,
vol. 1, Heft I, Vienna 1927, pl. 2, fig. 2.

Referred to in the Introduction, p. xlii.
- Figure 125 Formerly in the Marquis of Montagliari Collection, Florence.
Plate 116
REFERENCES: Illustrated:
Catalogue of the R. Tolentino Collection. Sale at the American Art Association,
April 21-27, 1920, lot 299.

Referred to in the Introduction, p. xliii.
- Figure 127 Referred to in the Introduction, p. xliv.
Plate 117
- Figure 128 Formerly in the W. R. Hearst Collection.
Plate 117

Referred to in the Introduction, p. xliv.
- Figure 129 Referred to in the Introduction, pp. xliii, xliv.
Plate 118

- Figure 131
Plate 120
- COMMENT: A very similar, though somewhat smaller vessel with knob finial at the Museum für Kunst und Gewerbe, Hamburg (1959-255). A somewhat larger vessel, with mask-shaped lid, found at York, at the British Museum.
- Referred to in the Introduction, p. xlv.
- Figure 132
Plate 121
- COMMENT: From a chandelier. An almost identical bird at the V. and A. Museum (M 6-1930).
- Figure 133
Plate 122
- Referred to in the Introduction, p. xlvi.
- Figure 134
Plate 123
- Formerly in the Albert J. Kobler Collection, New York.
- COMMENT: Similar chandeliers at the Suermondt Museum, Aachen, and at the National Museum, Copenhagen (8073). See: Meyer, E., "Der gotische Kronleuchter in Stans. Ein Beitrag zur Geschichte der Dinanderie". *Festschrift Hans R. Hahnloser*, 1961, pp. 151-184. Professor Meyer knows of seven "Kronleuchterportraits" (portraits of chandeliers) in fifteenth-century paintings, by: Jan van Eyck, Dirck Bouts, Petrus Christus, Rogier van der Weyden, Loyset Liedet.
- Referred to in the Introduction, p. xlvi.
- Figure 135
Plate 124
- Formerly in the W. R. Hearst Collection.
- Donated from the collection to the Metropolitan Museum of Art.*
- Referred to in the Introduction, p. xlvi.
- Figure 136
Plate 125
- Formerly in the Comte G. Stroganoff Collection, Rome.
- REFERENCES: Illustrated:
Munoz, A., *Pièces de Choix de la Collection du comte Gregoire Stroganoff*, Rome 1911, vol. II, pl. 142, no. 3.
See also: Catalogue of the R. Tolentino Collection. Sale at the American Art Association, April 21-27, 1920, lot 859.
- Figure 137
Plate 126
- REFERENCES: Illustrated:
Catalogue of the R. Tolentino Collection. Sale at the American Art Association, April 21-27, 1920, lot 269.

Figure 138 Formerly at The Lodge, Sandy, Bedfordshire.
Plate 127

Figures 139 Formerly in the Baron Thyssen Collection, Lugano.
139, 140 Formerly in the collections of Count Enzesberg, Castle Enzesberg; Richard von
Plates Kaufmann, Berlin; Camillo Castiglioni, Vienna; Jules Bache, New York.
128, 129

REFERENCES: Illustrated:

140 Falke, O. von, *Sammlung Richard von Kaufmann*, Berlin 1917, vol. III, p. 58, pl. 71, lot 461.

Planiscig, L., *Sammlung Camillo Castiglioni. Die Bronzestatuetten und Geraete*. Vienna 1923, pl. 110.

See also: Catalogue of the Jules Bache Collection. Sale at the Kende Galleries, New York, through Gimbel Brothers, April 19-20, 1945, lot 476.

Meyer, E., "Der gotische Kronleuchter in Stans. Ein Beitrag zur Geschichte der Dinanderie". *Festschrift Hans R. Hahnloser*, 1961, p. 178, fig. 28.

139, 140 Hackenbroch, Y., "Two Dinanderie Figures by Aert van Tricht". *Connoisseur*, vol. CXXXIX, 1957, p. 219.

COMMENT: Similar figures in the Carrand Collection, Bargello, and at the V. and A. Museum.

Referred to in the Introduction, p. xlvi.

Figures 141-144 COMMENT: A stone fireplace with similar *chevalier marin* and mermaid supporting
Plates the imperial arms of Charles V, at the Museum Steen at Antwerp. This fireplace is
130-133 said to have been installed in 1520 and originates from Prince William of Orange's
Old Castle at Hoboken in Holland. See: Génard, P., *Catalogue of the Museum of
Antiquities at Antwerp*, 1892, no. 43; also: Konrad, M., *Meisterwerke der Skulptur in
Flandern und Brabant*, Berlin 1928, pl. 63. Representations of the *chevalier marin* and
mermaid on misericordia of oak, from the church of Saint-Sulpice at Diest, see:
Exhibition Catalogue *Le Siècle des Primitifs Flamands*, Bruges 1960, no. 102, p. 205.
They also appear in H. Bosch's painting, *The Garden of Delights*, at the Prado.

Referred to in the Introduction, pp. xlvii, xlviii.

Figure 145 Formerly in the A. Figdor Collection, Vienna.
Plate 134

REFERENCES: Illustrated:

Sammlung Dr Albert Figdor, Wien. Sale catalogue, Berlin 1930, vol. v, pl. 140, no. 386.

See also: Hintze, E., *Sueddeutsche Zinngiesser*, vol. VII, no. 1354.

Referred to in the Introduction, p. xlviii.

Figure 146
Plate 135

Formerly in the A. Figdor Collection, Vienna.

REFERENCES: Illustrated:

Sammlung Dr Albert Figdor, Wien. Sale catalogue, Berlin 1930, vol. v, pl. 149, no. 387.

Meyer, E., "Nuernberger Bronzen der Vor-Vischer-Zeit". *Festschrift Eberhard Hanfstaengl*, Munich 1961, p. 21, fig. 9.

COMMENT: St Laurentius, who takes the place of one of the Re Magi on this mortar, is a patron saint of Nuremberg. He is also featured on a related mortar in the collection of Dr J. Jantzen, Bad Homburg, illustrated: Meyer, E., "Nuernberger Bronzen . . .", p. 21.

Referred to in the Introduction, p. xlviii.

Figures
147, 148
Plates
136, 137

REFERENCES: Illustrated:

Hackenbroch, Y., "A Group of XVth-Century Bronze Mortars". *Connoisseur*, January 1954, p. 171.

Meyer, E., "Nuernberger Bronzen der Vor-Vischer-Zeit". *Festschrift Eberhard Hanfstaengl*, Munich 1961, p. 21, fig. 10.

See also: Kesteloot, "Gothische Vijzels". *Jaarboek van de Koninklijke Oudheidkundige Kring van Antwerpen*, 1953-4, p. 8.

Deutsche Bronzen der Renaissance. Collection Johannes Jantzen. Exhibition catalogue, Schloss Capenberg, 1960, note to no. 58.

COMMENT: The identical figure of Virgin and Child occurs again on related mortars at Paris, Musée des Arts Décoratives (formerly Martin Le Roy Collection), and at the V. and A. Museum.

Referred to in the Introduction, p. xlviii.

Figure 149
Plate 138

Formerly in the Baronin Kiss (Katharina Schratt) Collection, Vienna.

Referred to in the Introduction, p. xlix.

Figure 150
Plate 139

Formerly in the collections of Frau Widmann-Lingg, Lindau, A. Figdor, Vienna, and O. Bondi, Vienna.

REFERENCES: Illustrated:

Berling, K., *Altes Zinn*. Bibliothek für Kunst- und Antiquaetensammler, Leipzig 1920, p. 69, fig. 42.

Sammlung Dr Albert Figdor, Wien. Sale catalogue, Berlin 1930, vol. v, pl. 62, no. 305.
Cotterell, H. Herschel, "Decorated or Show Pewter". *Apollo*, 1933, p. 318.

Referred to in the Introduction, p. 1.

Figure 151
Plate 140

Referred to in the Introduction, p. 1.

Figure 152
Plate 141

Dark patina over light brown bronze.

COMMENT: The story of the equestrian monument of Emperor Maximilian, and the related gilt model at the Berlin museum, illustrated and discussed: Bange, E. F., *Die Deutschen Bronzestatuetten des 16. Jahrhunderts*, Berlin, 1949, no. 132. See also: Bange, E. F., "Das Reiterdenkmal Kaiser Maximilians und die Statuette eines Pferdes im Kaiser Friedrich Museum". *Jahrbuch der Preussischen Kunstsammlungen*, vol. XLV, 1924, pp. 212-13.

Similar horse at the Cleveland Museum of Art.

Referred to in the Introduction, p. lii.

Figure 153
Plate 142

Black patina over light brown bronze with hammered surface.

Formerly in the collections of von Pannwitz, Berlin and Henry Oppenheimer, London.

EXHIBITED: B.F.A.C., London 1912: "Italian Sculpture". B.F.A.C., 1930: "Italian Art".

REFERENCES: Illustrated:

Bode, *I.B.S.*, vol. III, pl. 240.

Bode, *I.B.S.* (small ed.), pl. 72.

B.F.A.C. Exhibition catalogue 1913, pl. 32, no. 63.

B.F.A.C. Exhibition catalogue 1930, no. 1001.

Longhurst, M. H., "The Italian Exhibition: Bronzes". *Burlington Magazine*, vol. LVI, 1930, p. 10.

Catalogue of the Henry Oppenheimer Collection. Sale at Christie's, July 15, 1936, lot 127.

Planiscig, L., *P.B.I.*, pl. 133, no. 233.

COMMENT: This bronze had been considered North Italian by Bode, and been attributed to Bertoldo (Longhurst) and Camelio (Planiscig). Our conviction is that the bronze is German. The hesitant movement of the unathletic, narrow-shouldered

figure, conscious of his nudity, does not accord with the flowing movements of Italian statuettes. The tense facial expression, the awkwardness in holding the club as a symbol rather than a weapon, the large hands and the most unusual way of letting the lion mask rest upon the hero's neck—all these features combine in suggesting German origin. The artist had undoubtedly visited Venice and Padua. Other bronzes, hitherto regarded as being North Italian, but in our opinion closely related to this German figure are a Kneeling Vulcan at the Louvre (Br. 95, Don Maciet 1895), a similar model at the Kunstgewerbe Museum at Cologne (negative no. 81073), and a standing nude, formerly in the Morgan Collection (Bode, *I.B.S.*, vol. III, pl. 233).

Referred to in the Introduction, p. liv.

Figure 154
Plate 143

Black patina.

COMMENT: Similar model formerly in the D. Lycett Green Collection (Sotheby's sale catalogue, October 14, 1960, lot 29). See also: Pevsner, N., "A Bronze Statuette by Peter Vischer the Elder". *Burlington Magazine*, vol. LXXX, 1942, p. 90. Berliner, R., "Hercules und Antheus von Peter Vischer D. A.". *Münchner Jahrbuch*, N.F. vol. III, 1926, p. 75.

Referred to in the Introduction, p. lii.

Figure 155
Plate 144

Light brown bronze.

Formerly in the collections of B. Oppenheim, Berlin, and H. Eissler, Vienna.

REFERENCES: Illustrated:

Bange, *Die Deutschen Bronzestatuetten des 16. Jahrhundert*, Florence, pl. 78.

Meller, S., *Die Deutschen Bronzestatuetten der Renaissance*, Berlin, 1949, Munich 1926, pl. 73.

Referred to in the Introduction, p. liv.

Figure 156
Plate 145

Light brown bronze with traces of darker patina.

COMMENT: A related fountain figure of Cleopatra at the Museum für Kunst und Gewerbe, Hamburg; Braun, E. W., "Der Kleopatra-brunnen des Berliner Museums, seine Nuernberger Herkunft und seine Besteller". *Festschrift Erich Meyer*, Hamburg 1957, p. 174, no. 3. A similar, smaller gilt figure formerly in the Rhò Collection (Braun, E. W., *Die Bronzen der Sammlung Guido von Rhò in Wien*,

Vienna 1908, fig. 16, p. 35, Another figure in the Dr J. Jantzen Collection (*Sechs Sammler stellen aus*. Hamburg, Museum für Kunst und Gewerbe, 1961, no. 22; Bange, *Die Deutschen Bronzestatuetten des 16. Jahrhundert*, Berlin, 1949. no. 91).

Referred to in the Introduction, p. liv.

Figures
157, 158
Plates
146, 147

Dark brown patina.

REFERENCES: Illustrated:

Sotheby's sale catalogue (various properties), July 7, 1961, lot 33.

COMMENT: This group, together with the group, figures 159, 160, originated from a master who exploited every possibility of diagonal movement and of depth in his compositions. The surface treatment of the bull, consisting of lightly incised parallel lines, corresponds to similar treatment of other animals, such as the rearing bull at the Bavarian National Museum (Weihrauch, *Die Bildwerke in Bronze*, Munich, 1956 no. 59), and nos. 150, 155, 157-64 in Bange, *D.B.* Both authors conclude that these animal bronzes originated, at least in part, in the workshop of Hans Reisinger at Augsburg, 1560-70. Unaware of any figural compositions by this master, we do not feel justified in suggesting his name as modeler of our groups, however close the connection.

Referred to in the Introduction, p. lv.

Figures
159, 160
Plates
148, 149

Dark brown patina.

Formerly in the Charles Loeser Collection, Florence.

COMMENT: see under Figures 157, 158.

Referred to in the Introduction, p. lv.

Figure 161
Plate 150

Dark patina over light brown bronze.

Formerly in the Wilhelm Gumprecht Collection, Berlin.

REFERENCES: Illustrated:

Catalogue of the Wilhelm Gumprecht Collection. Sale at Cassirer-Helbing, Berlin 1918, pl. 13, lot 107.

Referred to in the Introduction, p. liv.

Figure 162
Plate 151

Formerly in the E. Weinberger Collection, Vienna.

REFERENCES: Illustrated:

Catalogue of the Emil Weinberger Collection, Vienna. October 1929, lot 155.
Meller, S., *Die Deutschen Bronzestatuetten der Renaissance*, pl. 77.

Figure 163
Plate 152

Black patina.

Formerly in the collections of Paul Fischer and Versegghy Nagy Elek.

REFERENCES: Illustrated:

Sotheby's sale catalogue (various properties), May 16, 1958, lot 46.

COMMENT: A similar model, upon original base with lion masks, was formerly in the Max and Maurice Rosenfeld Collection (Catalogue of the Max and Maurice Rosenfeld Collection. Sotheby's sale, May 11, 1923, lot 430). Sauerlandt, M., *Kleinplastik der deutschen Renaissance*, 1927, p. 110.

Referred to in the Introduction, p. lv.

Figure 164
Plate 153

COMMENT: The figure formed part of a crucifixion. The figure of St John, formerly in the Friedsam Collection, is at the Metropolitan Museum of Art (32.100, 212; illustrated: *Bulletin of the Metropolitan Museum of Art*, vol. xxvii, November 1932, pp. 53-4, fig. 1).

Figure 165
Plate 154

REFERENCES: Illustrated:
Collector and Collections. The Antiques Anniversary Book, New York 1961, p. 60.

COMMENT: The work of Georg Schweigger—the most prominent representative of the retrospective trend in seventeenth-century German art—has been repeatedly discussed. Nevertheless, our crucifix had remained unrecorded and unpublished until now.

See: Bange, E. F., "Beitraege zu Georg Schweigger". *Jahrbuch der Preussischen Kunstsammlungen*, 1913, p. 107. Weihrauch, H. R., "Georg Schweigger". *Anzeiger des Germanischen National-Museums*, Nuremberg 1940-53, p. 87. Müller, C. Th., "Veit Stoss. Zur Geltung seiner Werke im XVII. Jahrhundert". *Zeitschrift des Deutschen Vereins für Kunstwissenschaft*, vol. ix, 1942, p. 191.

Referred to in the Introduction, p. lvi.

Figure 166 Formerly in the W. R. Hearst Collection.
Plate 155

Figure 168 *COMMENT:* Other similar figures, representing Cleopatra and Lucretia, are at
Plate 157 the Bavarian National Museum, Munich, attributed to the Master P.E. of Nuremberg.
See: Bange, E. F., *Die Kleinplastik der Deutschen Renaissance*, Munich 1928, pl. 86.
Berliner, R., *Katalog*, nos. 101, 102, pls. 46, 47.

Figure 169 Brown patina.
Plate 158

Formerly in the von Pannwitz Collection, Berlin.

EXHIBITED: Munich, Retrospective Exhibition, 1901.

REFERENCES: Illustrated:

Sammlung von Pannwitz, Munich 1905, pl. 23.

COMMENT: In order to understand how Dutch and German form are intermingled, it may be useful to consult Dutch and German literature, see: Neurdenburg, E., *De Zeventien de Eeuwse Beeldhouwkunst*, p. 131; Luz, W. A., "Hubert Gerhards Taetigheit in Augsburg und München." *Monatshefte für Kunstwissenschaft*, vol. xv, 1922, pp. 81 ff.

Referred to in the Introduction, p. lvii.

Figure 170 Dark brown patina.
Plate 159

Formerly in the collection of Baron Alphonse de Rothschild, and Baron Nathaniel de Rothschild, Vienna.

COMMENT: The comparison with similar bronzes, made by Hubert Gerhard for the Fugger castle at Kirchheim, 1582-95, supported our attribution. Some of these are at the Museum für Kunst und Gewerbe, Hamburg, a door-pull is in the Dr J. Jantzen Collection (cat. no. 77): *Sechs Sammler stellen aus*. Exhibition catalogue of the Museum für Kunst und Gewerbe, Hamburg, 1961, nos. 155, 156.

Referred to in the Introduction, p. lvii.

Figures
171, 172
Plates
160, 161

Dark brown patina.

Formerly at the Museum in Gotha.

REFERENCE:

Weihrauch, p. 82.

COMMENT: Similar models, as Cain and Abel with jawbone, and on octagonal base, formerly in the Heseltine Collection (Bode, *I.B.S.*, vol. III, pl. 221) and at the Liebighaus at Frankfurt, formerly in the Baron Max von Goldschmidt-Rothschild Collection. The composition resembles that of the two fighting nudes in the foreground of Pollaiuolo's engraving of *The Battle of the Nudes*, and the woodcut *Cain killing Abel* by Lievens (Hollstein XI, 70).

Referred to in the Introduction, p. lvii.

Figures
173, 174
Plates
162, 163

Dark brown patina.

COMMENT: Similar model, from the Paul Clemen Collection, at the Kunstgewerbemuseum, Cologne, illustrated: Exhibition catalogue of the Rijksmuseum, *De Triomf Van Het Manierisme*, Amsterdam 1955, no. 384. See also: Strohmer, E. v., "Bemerkungen zu den Werken des Adriaen de Vries". *Nationalmusei Arsbok*, 1947-48, no. 45, p. 115.

Referred to in the Introduction, p. lviii.

Figures
175, 176
Plates
164, 165

Dark patina over light brown bronze.

EXHIBITED: Musée des Arts Décoratifs, Paris, 1954: "Chefs-d'Œuvre de la Curiosité du Monde".

REFERENCES:

Chefs-d'Œuvre de la Curiosité du Monde. Exhibition catalogue of the Musée des Arts Décoratifs, Paris 1954, no. 290.

COMMENT: These models are known in several examples, varying slightly from one another, usually presenting the woman with a basket on her left arm. Similar costume figures, usually also with oval wicker basket, occur in paintings of Joachim Bueckelaer: *The Market Woman*, Kunsthistorisches Museum, Vienna; *Market scene*, Wallraf-Richartz Museum, Cologne (no. 1022); also in drawings by Henrick Goltzius: *The Fatty Kitchen* of 1603 (K. 32) and *Autumn* (K. 156),

illustrated: Reznicek, E. K. J., *Die Zeichnungen von Henrick Goltzius*, Leiden 1961, pls. 369 and 303. The man wears a uniform of an officer.

Similar figures (pairs): Rijksmuseum; formerly Morgan Collection; Walters Art Gallery, Baltimore; Museum at Brunswick (Bode, *I.B.S.*, vol. III, pl. 216); private collection, Holland (Christie's sale catalogue, November 27, 1958, lot 83); Louvre (formerly Sauvageot Collection, Sauzay, no. 443, and Molinier, nos. 217, 218).

Single figures (woman): Bibliothèque Nationale, Paris (Cabinet des Médailles, no. 26); Bruscoli Collection, Florence; formerly Charles Mannheim Collection (Molinier, no. 154), then Morgan Collection (Bode, *I.B.S.*, vol. II, pl. 120, no. 172, now Museum of Art of the University of Kansas, Lawrence (Keutner, H., "Two Bronze Statuettes of the Late Renaissance". *Register of the Museum of Art of the University of Kansas, Lawrence*, no. 8, June 1957, pp. 1-11, ill. p. 9).

Single figures (man): V. and A. Museum; Huntington Art Collection, San Marino (*Handbook* 1953, p. 26).

Referred to in the Introduction, p. lix.

Figures
177, 178
Plates
166, 167

Formerly in the A. Trapnell Collection.

EXHIBITED: Municipal Museum, The Hague 1952: "The Age of Shakespeare; The Reign of Elizabeth I."

REFERENCES:

The Age of Shakespeare; The Reign of Elizabeth I. Exhibition catalogue of the Municipal Museum, The Hague, 1958, no. 529.

Catalogue of the Alfred Trapnell Collection. Christie's sale, March 16, 1914, lot 288.

Referred to in the Introduction, p. lx.

Figures
179, 180
Plates
168, 169

Discovered about 1825 in Elmley Castle, Worcestershire. In the collections of Miss Bird, Severn Stoke, Worcestershire, and Arnold Shircliffe, Chicago.

EXHIBITED: Winchester meeting of the Archaeological Institute, 1845.
Society of Antiquaries, London 1888.

REFERENCES: Illustrated:

Catalogue of the Arnold Shircliffe Books on Cookery etc. Sale at Parke-Bernet Galleries, November 9-10, 1954, lot 669, frontispiece.

The Collector, vol. XI, part III, December 1930, pp. 209-15.

Church, A. H., *Some Minor Arts as Practised in England*, London 1894, pp. 52-4, figs. 7-9.

Schiedlausky, G., "Über den flachen Holzteller". *Anzeiger des Germanischen National-Museums*, 1954-9, p. 181, fig. 11.

Sprackling, H., "Trenchers of the XVIth and XVIIth Centuries". *Antiques*, July 1960, p. 49, fig. 3.

COMMENT: A similar set of twelve rectangular trenchers at the Bodleian Library, Oxford.

The legends on these trenchers consist of passages from Thomas Bacon's *Governance of Virtue*, published 1550.

Referred to in the Introduction, p. lx.

Figure 181
Plate 170

Formerly in the collections of Sir Thomas Neave, Bart., Dagnum Park, Essex, and Mr and Mrs Samuel Untermeyer, Greystone, Yonkers, N.Y.

REFERENCES: Illustrated:

Catalogue of the Samuel Untermeyer Collection. Sale at Parke-Bernet Galleries, May 15-17, 1940, lot 969.

COMMENT: Probably after a design by Pieter Coecke van Aelst, whose acquaintance with Raphael's cartoons for the Apostle Tapestries at Antwerp would seem to be responsible for the obvious Italian qualities of the design.

Donated from the collection to the Metropolitan Museum of Art.

Figure 185
Plate 173

Formerly in the A. Trapnell and E. G. Ridpath Collections.

REFERENCES: Illustrated:

Catalogue of the A. Trapnell Collection. Sale at Sotheby's, November 28, 1929, lot 137 (described as Dutch).

See also: Catalogue of the E. G. Ridpath Collection. Sale at Sotheby's, February 18-19, 1942, lot 85.

COMMENT: On the steel blade dagger, mark of the Cutlers' Company and mark of Ephraim How of London. E. How (1652-1720) had a shop on Saffron Hill, Holborn. In 1705-6 How was made Master of the Cutlers' Company of London. Edward Ward, in his *Wandering Spy or The Merry Observer*, first published in 1722, characterizes How as:

"A man of Metal, that excels,
All other Vulcan in the rare
Calibeate Art of cutting ware."

A pair of knives in almost identical sheath at the V. and A. Museum: Bailey, C. T. P., *Knives and Forks*, London 1927, fig. 31.

Figure 188 Formerly in the Baron Max von Goldschmidt-Rothschild Collection, Frankfurt
Plate 174 Main.

REFERENCES:

Catalogue of the Baron Max von Goldschmidt-Rothschild Collection. Sale at Parke-Bernet Galleries, March 10, 1950, lot 89.

Figure 189 Formerly in the Count Lamberg Collection, Vienna.
Plate 174

Figure 190 Formerly in the E. G. Ridpath Collection.
Plate 175

REFERENCES: Illustrated:

Catalogue of the E. G. Ridpath Collection. Sale at Sotheby's, February 18-19, 1942, lot 136.

Figure 191 Formerly in the E. G. Ridpath Collection.
Plate 175

REFERENCES: Illustrated:

Catalogue of the E. G. Ridpath Collection. Sale at Sotheby's, February 18-19, 1942, lot 135.

Apollo, vol. XIX, June 1934, pl. 8, 3.

Figure 192 Formerly in the Spitzer Collection, Paris.
Plate 175

Figure 195 *COMMENT:* Similar boxwood figure at the Kunsthistorisches Museum, Vienna,
Plate 176 (Schlosser, J. v., *Werke der Kleinplastik in der Skulpturensammlung des Allerhoechsten Kaiserhauses Wien*, 1910, pl. 29, 1).

Related in a general way, though undoubtedly by another artist, is the ivory figure of St Sebastian by Hanns Georg Fux at the Museum für Kunst und Gewerbe, Hamburg (Weihrauch, H. R., "Hans Georg Fux, Elfenbeinschnitzer und Holzbildhauer". *Festschrift Erich Meyer*, Hamburg 1957, p. 228 and fig. 6, p. 231). Fux came from southern Tyrolia.

Figure 196 Formerly in the E. G. Ridpath Collection.
Plate 177

REFERENCES: Illustrated:

Catalogue of the E. G. Ridpath Collection. Sale at Sotheby's, February 18-19, 1942, lot 279.

COMMENT: Legend at the interior: ICH FARE AVF ZV MEINEM VATER VND ZV EWERM VATTER MARIA IM GOT VND ZV EWERM GOT (I ascend to my father and to your father Mary in God and to your God). At the base: VOM HEILIGEM VATER BE CHRISTI ANNO 1681 (Of the holy father, in the year of Christ 1681). On handle: VOM LEIDEN VND STERBEN (of suffering and dying) I. N. R. I. IESV CHRIST. TL. Below the Man of Sorrows and the Agony in the Garden: CHRISTVS DER HER IM GARTEN (Christ the Lord in the garden).

Two similar spoons at the Museum für Kunst und Gewerbe, Hamburg.

Figure 198
Plate 177

Formerly in the E. G. Ridpath Collection.

REFERENCES: Illustrated:

Catalogue of the E. G. Ridpath Collection. Sale at Sotheby's, February 18-19, 1942, lot 275.

COMMENT: Legend at interior: ICH FARE AVF ZV MEINEM VATER: ZV EVREM HERN ZV MEINEM GOT VND ZV EVREM GOT (I ascend to my father: to your Lord and to my God and to your God). At exterior: DAS BLVT IESV CHRIST GOTTES SOHN MACHGET VNS REIN VON ALLEN (The blood of Jesus Christ purifies us from all). At handle: VON DER AVFERSTEHVNG, VON DER GEISELVNG, VON GARTEN, VON DER KREVZIVNG. I. N. R. I. (Of the Resurrection, of the Flagellation, of the Garden, of the Crucifixion, I.N.R.I.).

A boxwood spoon of similar design, dated 1676, from the Bernal Collection (1855), at the V. and A. Museum.

Figure 199
Plate 178

Originally owned by the Duchess of Cleveland at her Palace of Nonsuch, Cheam. Palace and contents passed to Sir Robert Long and his descendants; the andirons passed by female descent to Garrett Wellesley, first Earl of Mornington, who bequeathed them to his younger son, Henry Richard, first Earl Cowley. Formerly in the collections of H. H. Mulliner, London, and W. R. Hearst.

REFERENCES: Illustrated:

Beckles, J. Hartley, "Fire-Dogs—Part I". *Connoisseur*, vol. XIX, 1907, p. 153.

Catalogue of the Col. H. H. Mulliner Collection. Christie's sale, July 10, 1924, lot 21.

Mulliner, H. H., *Decorative Arts*, fig. 146.

Macquoid-Edwards, *Dictionary*, vol. II, p. 58, fig. 12.

COMMENT: Similar pair at the V. and A. Museum, illustrated: Beard, Ch. R., "Surrey Enamels of the Seventeenth Century". *Connoisseur*, vol. LXXXVIII, 1931, p. 219, fig. 2.

Referred to in the Introduction, pp. lx, lxi.

Figure 200
Plate 179

Formerly in the W. R. Hearst Collection.

EXHIBITED: Mallet & Son, London 1930: "Exhibition of Old English Furniture for the Benefit of the National Art Collection Fund".

REFERENCES: Illustrated:

Catalogue of the Exhibition for the Benefit of the National Art Collection Fund. Mallet & Son, London 1930, *Old English Furniture*, fig. 37 and p. 11.

Referred to in the Introduction, p. lxi.

Figure 201
Plate 180

Originally owned by the Brown family at Weald Hall, Essex. In 1681 bought by Sir William Scroggs, Lord Chief Justice, whose eldest son parted with them to Erasmus Smith, in whose family the firedogs remained until 1759. Thereafter in the collections of Christopher Tower, Weald Hall, Essex, H. H. Mulliner, London, and W. R. Hearst.

REFERENCES: Illustrated:

Catalogue of the Col. H. H. Mulliner Collection. Sale at Christie's, July 10, 1924, lot 26.

Mulliner, H. H., *Decorative Arts*, fig. 147.

Macquoid-Edwards, *Dictionary*, vol. II, p. 58, fig. 13.

Figure 203
Plate 181

Formerly in the H. H. Mulliner Collection.

REFERENCES: Illustrated:

Mulliner, H. H., *Decorative Arts*, fig. 151.

Referred to in the Introduction, p. lxi.

Figure 205
Plate 182

Formerly in the collections of H. H. Mulliner and Frank Green.

Referred to in the Introduction, pp. lx, lxi.

- Figure 206
Plate 183
Formerly at Rufford Abbey, England.
COMMENT: Similar pair at the V. and A. Museum, illustrated: Beard, C. R., "Surrey Enamels of the Seventeenth Century". *Connoisseur*, vol. LXXXVIII, 1931, p. 221, fig. 4. Also: Macquoid-Edwards, *Dictionary*, vol. I, p. 340, fig. 5.
- Figure 207
Plate 183
Formerly in the F. C. Harper Collection, England.
EXHIBITED: The Cooper Union Museum of the Arts of Decoration, New York 1954: "Enamel".
REFERENCES:
Exhibition catalogue of the Cooper Union Museum of the Arts of Decoration, New York: *Enamel*, 1954, no. 130.
Referred to in the Introduction, p. lx.
- Figure 208
Plate 184
Formerly in the F. C. Harper Collection, England.
Referred to in the Introduction, p. lxi.
- Figure 209
Plate 185
From the estate of Thomas Castle, Barnwell, Somerset.
COMMENT: The plain silver mount with lion passant mark. The arms are those of Charles II. Below the name SAM SHELTON. Arms on reverse unidentified, legend: THE GIFT OF SS TO FB, 1684.
- Figures
210, 211
Plates
186, 187
COMMENT: Queen Anne taken from a mezzotint by I. Smith, April 1702, after Kneller (In. figure 24); King George taken from a mezzotint by Christian Weigel, 1714 (In. figure 25).
Referred to in the Introduction, p. lxii.
- Figures
212, 213
Plates
188, 189
Brown patina.
Formerly in the Countess Sala Collection.
REFERENCES: Illustrated:
Catalogue of the Countess Sala Collection. Sale at Parke-Bernet Galleries, November 18, 1961, lot 207.

COMMENT: A similar bust, signed and dated by Lemoyne in 1742, was formerly in the Rudolphe Kann Collection, Paris (vol. II, no. 146). A later, less Baroque bust at the Louvre (Molinier, no. 233), from the Château de Fontainebleau, is signed and dated 1751. Among the few surviving marble busts of Louis XV is that from the palace at Neuville at the Metropolitan Museum of Art (formerly George Blumenthal Collection), signed and dated 1757. The mezzotint portrait of the King by Jacques Christophe Le Blon (1670–1741) (Courboin, pl. 799) may have served Lemoyne as source of inspiration, whereas the engraving by Demarteau, executed in 1741, was obviously derived from one of Lemoyne's portrait busts. See: Brière, G., "A propos d'une buste de Louis XV par Jean-Baptiste Lemoyne". *Bulletin de la Société de l'Histoire de l'Art français*, 1910, pp. 71–6. Also: Réau, L., *Une Dynastie de Sculpteurs au XVIII^e siècle Les Lemoyne*. Paris 1927.

Referred to in the Introduction, p. lxiii.

Figure 214
Plate 190

COMMENT: Almost identical with the pair of covered vases, made by Matthew Boulton for Queen Charlotte's drawing-room at Buckingham House, now at Windsor Castle. Illustrated: Sealby, W. A. and Hetherington, R. J., "The Matthew Boulton Pattern Books". *Apollo*, 1950, p. 50, fig. 5. Other similar pairs formerly in the H. H. Mulliner Collection (fig. 163), and another: Christie's *Review of the Year*, 1960–61, pl. 78.

Referred to in the Introduction, p. lxiv.

Donated from the collection to the Metropolitan Museum of Art.

Figure 215
Plate 191

COMMENT: Almost identical with the pair of candelabra made for Queen Charlotte to the order of George III in 1767. The original design is no. 399 (In figure 26) of Matthew Boulton's pattern books at Birmingham City Library.

Referred to in the Introduction, p. lxiv.

Figure 217
Plate 193

REFERENCES: Illustrated:

Chelsea and Other English Porcelain, Pottery and Enamel. The Irwin Untermyer Collection, 1957, fig. 345, pl. 138.

Sotheby's sale catalogue (various properties), April 15, 1943, lot 73, frontispiece.

Jourdain, M., "Matthew Boulton, An Artist in Ormolu". *Country Life Annual*, 1950, p. 54.

The pair was noted by Lady Charlotte Schreiber and was mentioned by Chaffers, 13th edition, p. 978.

COMMENT: Enamels adapted from stipple engravings by Thomas Gaugain (1748–1809), after paintings by W. Hamilton, depicting *The Sheltered Lamb* and other children subjects.

These cassolets are reproduced from the Catalogue of *Chelsea and Other English Porcelain*, in the Irwin Untermyer Collection, for the reason that the Matthew Boulton mounts are considered equal in importance to the enamels by Craft.

Referred to in the Introduction, p. lxiv.

Figure 218
Plate 194

COMMENT: A similar design for a candelabrum by Pergolesi, published between 1777 and 1801 illustrated: Macquoid-Edwards, *Dictionary*, vol. III, p. 18, fig. 2.

Figure 219
Plate 195

Formerly in the collections of Alfred de Rothschild, London; Almina, Countess of Carnarvon, London, and Mrs Henry Walter, Baltimore.

REFERENCES: Illustrated:

Catalogue of the Mrs Henry Walter Collection. Sale at Parke-Bernet Galleries, April 26, 1941, vol. 1, lot 677.

COMMENT: Similar, though larger vases, undoubtedly also by Gouthière, at the Metropolitan Museum, formerly G. Blumenthal Collection. Another pair, with female busts as handles, formerly in the J. P. Morgan Collection, thereafter owned by Maurice de Rothschild, Paris. Yet another similar pair, though somewhat more elaborate, and with cypher of Marie-Antoinette, at the Hermitage, Leningrad, presented by Marie-Antoinette to Catherine II, illustrated: Robiquet, J., *Vie et Œuvre de Pierre Gouthière*, Paris 1920–21, pl. 23.

Figures
220, 221
Plates
196, 197

Formerly in the Mrs Benjamin Stern Collection.

REFERENCES: Illustrated:

Catalogue of the Benjamin Stern Collection. Sale at the American Art Association, April 7, 1934, lot 849.

COMMENT: A pair of firedogs, each with two goats eating grapes, attributed to Gouthière, are at the Boston Museum of Fine Arts.

Figure 222
Plate 198

Formerly in the Comte Philippe de la Rochefoucauld Collection.

EXHIBITED: Parke-Bernet Galleries, New York 1955: "Art Treasures Exhibition".

REFERENCES: Illustrated:

Catalogue of the Compté Philippe de La Rochefoucault Collection. Sale at Parke/Bernet Galleries, May 19, 1951, lot 85.

Art Treasures Exhibition. Catalogue of the Parke/Bernet Galleries, New York 1955, no. 245.

COMMENT: Similar but more elaborate candelabra with eight lights, at the Petit Trianon, Petit Salon: Robiquet, J., *Vie et Œuvre de Pierre Gouthière*, pl. 9. Another pair at the Residence at Munich: Feulner, A., *Das Residenzmuseum in München*, Munich 1922, p. 56.

Figure 225
Plate 201

Formerly in the McCann Collection.

REFERENCES: Illustrated:

Catalogue of the E. F. McCann Collection. Sale at Parke/Bernet Galleries, November 17-21, 1942, lot 129.

BIOGRAPHICAL NOTES

BIOGRAPHICAL NOTES

ASPETTI, TIZIANO

Sculptor. Born at Padua 1565, died at Venice 1607. Active at Venice, also at Padua and Pisa.

BELLANO, BARTOLOMMEO

Architect and sculptor (c. 1434-96/7). Pupil of Donatello. Active at Florence, Rome, Perugia, Venice, but principally at Padua.

BOLOGNA, GIOVANNI called GIAMBOLOGNA

Sculptor. Born at Douai 1524, died at Florence 1608. Worked at Rome 1554, at Florence 1556, after 1561 in the service of the dukes of Medici. Active also at Bologna, Genoa, and Lucca.

BOULTON, MATTHEW

Bronze worker, manufacturer, and engineer (1728-1809). Active at Soho, near Birmingham. After 1775 partner of James Watt. Retired 1800.

BRIOSCO, ANDREA called RICCIO

Architect, goldsmith, sculptor. Active at Padua (1470-1532). Pupil of Bellano.

CAMELIO, VITTORE called GAMBELLO

Medalist and sculptor. Born 1460, died 1539. Master of the Mint, about 1484-1523. Active at Venice.

CELLINI, BENVENUTO

Sculptor, goldsmith, medalist of Florence (1500-71) and writer of the famous autobiography. Active at Florence in the service of Cosimo I de' Medici, at Rome, and at the court of Francis I at Fontainebleau and Paris 1540-5.

CIOLI, VALERIO DI SIMONE

Sculptor of Florence (1529-99).

DANTI, VINCENZO

Sculptor, goldsmith, painter, and architect from Perugia (1530-76). Active at Perugia and Florence, in the service of Cosimo I de' Medici.

DE VRIES, ADRIAEN

Sculptor. Born at The Hague c. 1560, died at Prague 1626. Pupil of Giambologna at Florence and of Hubert Gerhard at Augsburg. Active at Rome, Augsburg and, after 1601, at Prague as court sculptor of Emperor Rudolph II.

DUQUESNOY, FRANÇOIS, called IL FIAMMINGO

Sculptor. Born at Brussels 1594. Active at Rome since 1618. Died at Livorno 1643.

ERHART, GREGOR

Sculptor of Emperor Maximilian. Born at Ulm c. 1470. Active at Augsburg after 1494. Died c. 1541.

FRANCESCO DA SANT'AGATA

Goldsmith and sculptor. Active at Padua about 1490-1520. Known principally by his signed box-wood statuette of Hercules in the Wallace Collection.

GERHARD, HUBERT

Sculptor. Born at s'Hergotenbosch c. 1540, died at Munich 1620. Studied in Italy. After 1581 active at Munich, Augsburg, and the Fugger castle at Kirchheim. During the years 1587-98 in the service of Duke William V of Bavaria; 1598-1613 at the court of Archduke Maximilian III of Hapsburg at Innsbruck.

GOUTHÈRE, PIERRE

Bronze worker, gilder, and designer. Born 1732 at Bar-sur-Aube, died at Paris 1813. Active at Paris, Master in 1758.

KERN, LEONHARD

Sculptor of Hall in the Tyrol about 1588-1622. Worked principally in wood, ivory, and alabaster.

LEMOYNE, JEAN-BAPTISTE

Sculptor at Paris (1704-78). "Sculpteur du Roi" of Louis XV.

LEONI, LEONE

Sculptor, goldsmith, and medalist. Born c. 1509 at Arezzo, died at Milan 1590. Active at Rome, Genoa, Milan, Parma and Brussels.

MATTEO DE' PASTI

Architect, sculptor, medalist, and painter from Verona (1410/20-1467/8). Active at Verona and, after 1449, at Rimini.

OLLER, PERE

Sculptor at Barcelona. Recorded work 1417-49.

PIERINO DA VINCI

Sculptor and silversmith (c. 1520-54). Nephew of Leonardo da Vinci. Came to Florence 1534. Pupil of Baccio Bandinelli and Niccolo Tribolo. Active also at Rome and Pisa.

PIETRO DA BARGA

Sculptor. Pupil of Vincenzo de' Rossi. In the service of Cardinal Fernando de' Medici at Rome, 1571-88.

POGGINI, DOMENICO

Goldsmith, medalist, and sculptor. Born at Florence c. 1525, last mentioned 1589. Pupil of Benvenuto Cellini.

POLLAIUOLO, ANTONIO DEL

Sculptor, painter, and goldsmith (1431/2-1498). Active principally at Florence, but also at Rome. Pupil of Ghiberti.

ROCCATAGLIATA, NICCOLÒ

Sculptor. Born at Genoa. Active previous to 1593 at Venice. Died at Genoa after 1636.

SCHWEIGGER, GEORG

Sculptor. Born and died at Nuremberg (1613-90).

SEVERO DA RAVENNA

Sculptor at Padua. Active last quarter of fifteenth century.

SUSINI, GIOVANNI FRANCESCO

Sculptor, pupil of Giambologna at Florence. Died 1646.

ZACCHI, ZACCARIA

Sculptor. Born at Volterra 1473, died 1544. Active at Volterra, Florence, Bologna, and Rome.

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